

The SCHOOL-ARTS MAGAZINE

TRADE MARK REG. U. S. PAT. OFF. AND IN CANADA

AN · ILLUSTRATED · PUBLICATION · FOR · THOSE
INTERESTED · IN · FINE · AND · INDUSTRIAL · ART

PEDRO · J · LEMOS · Editor

DIRECTOR · MUSEUM · OF · FINE · ARTS · STANFORD UNIVERSITY · CALIFORNIA

JOHN · T · LEMOS · Assistant Editor

VOL. XXVIII

NOVEMBER, 1928

No. 3

HOLIDAY NUMBER

DRAWING WITH YOUNG CHILDREN AT THE

CHRISTMAS SEASON	<i>Rose Netzorg Kerr</i>	131
TRENDS IN ART	<i>Regina Teigen</i>	138
THE BROOCH RETURNS	<i>Margaret J. Sanders</i>	140
SIMPLIFYING THE STAGING OF THE SCHOOL PLAY	<i>Victor E. D'Amico</i>	144
A FOLDING STAGE	<i>Ethel B. Thornburg</i>	148
GIFT CARD DESIGNING	<i>Frances E. Edwards</i>	150
BLOCK PRINT CHRISTMAS CARDS	<i>Ella E. Preston</i>	152
CHRISTMAS CARDS THAT GLORIFY YOUR TOWN	<i>Helen Koch</i>	153
A CHRISTMAS CARD	<i>L. Eveline Merritt</i>	155
ART TEACHERS' SELF-IMPROVEMENT TEST	<i>Beula M. Wadsworth</i>	158
HOW TO MAKE WIRE DOLLS	<i>Vera B. Edwards</i>	162

ART FOR THE GRADES:

TEN LESSONS IN COLOR STUDY FOR THE

FIRST GRADE	<i>Frances S. Lavender</i>	165
A SIMPLE LESSON IN DESIGN AND COLOR	<i>Jessie Todd</i>	169
COLOR IN THE GRADES	<i>Ella DePass</i>	170
SNOW MODELING	<i>Indianola Willcuts</i>	172
HOW TO MAKE A GYPSY COSTUME	<i>Agnes Curtis</i>	175
CHRISTMAS TREES! CHRISTMAS TREES!	<i>Ethel Williams</i>	181
CHRISTMAS TREE TRIMMINGS	<i>Philomene Crooks</i>	182
TEACHING DRAWING IN PORTO RICO	<i>Frank L. Lamont</i>	183
PRACTICAL CHRISTMAS PRESENTS	<i>Philomene Crooks</i>	184
ESKIMO PROJECT	<i>Augusta Custer</i>	186
WITH OUR CONTRIBUTORS— MARTHA K. SCHAUER	<i>Florence E. Lange</i>	192

Published by THE DAVIS PRESS INC.

44 PORTLAND STREET · · WORCESTER, MASSACHUSETTS

THE SCHOOL ARTS MAGAZINE is indexed in the Readers' Guide to Periodical Literature
MEMBER: AUDIT BUREAU OF CIRCULATIONS

Business Department

INEZ F. DAVIS, *Circulation Manager*

ALLISTON GREENE, *Advertising Manager*

PAUL F. GOWARD, *Business Manager*

Entered as Second-Class Matter, August 1, 1917, at the Post Office at Worcester, Mass., under the Act of March 3, 1879. All rights reserved. Monthly except July and August. Subscription Rates \$3.00 a year in advance; Canada \$3.25; Foreign \$3.50. Copyright 1928, by The Davis Press, Inc., Worcester, Mass.

Send Articles and Editorial Communications to the Editor, Stanford University, California;
Business Letters and Orders for Material to The Davis Press, Worcester, Massachusetts



THE MAGIC OF WINTER PRESENTS THE LOVER OF OUTDOORS WITH SCENES RICH IN TONAL QUALITIES AND BEAUTIFUL LINES OF RHYTHM. THIS IS A SCENE FROM THE CANADIAN ROCKIES PHOTOGRAPHED BY F. S. ARMBRISTER, CHATEAU LAKE LOUISE, ALBERTA, CANADA.

The School Arts Magazine, November 1928

The SCHOOL-ART MAGAZINE

TRADE MARK REG. U. S. PAT. OFF. AND IN CANADA

VOL. XXVIII

NOVEMBER, 1928

No. 3

Drawing with Young Children at the Christmas Season

ROSE NETZORG KERR

New York City

IT IS very easy to arouse enthusiasm about Christmas. All one has to do is to mention it in any classroom and immediate responses are forthcoming.

Anticipation motivates desire to express. Talking, drawing, designing, cutting and pasting follow each other in feverish succession. The art teacher who does not make use of the children's anticipations will not get the most out of her Christmas art work.

One good way to introduce gift making with young children is to have the first lesson one in which the teacher draws picture after picture as they are brought up in discussion. She can anticipate the things young children will name and practice the simplest methods before the lesson. Practically one presentation will do for all primary grades for responses are similar. The question "What does Christmas mean to you?" will bring forth such answers as "Presents," "I want a —, etc." The altruistic motive is nil. It becomes an accompaniment, which grows out of the desire to use art materials and to manipulate paper, clay, etc.

For demonstration drawing, a portable framed background of cork linoleum, size 24 inches by 36 inches, is most practical. It can be carried from room

to room, and paper can be thumbtacked to it with ease. Colored and white chalks, lumber or kindergarten crayon are large enough to simplify images. Gray bogus paper makes a splendid background. By adding hues, which are darker and lighter, a good balance of values is obtained which makes the drawings carry.

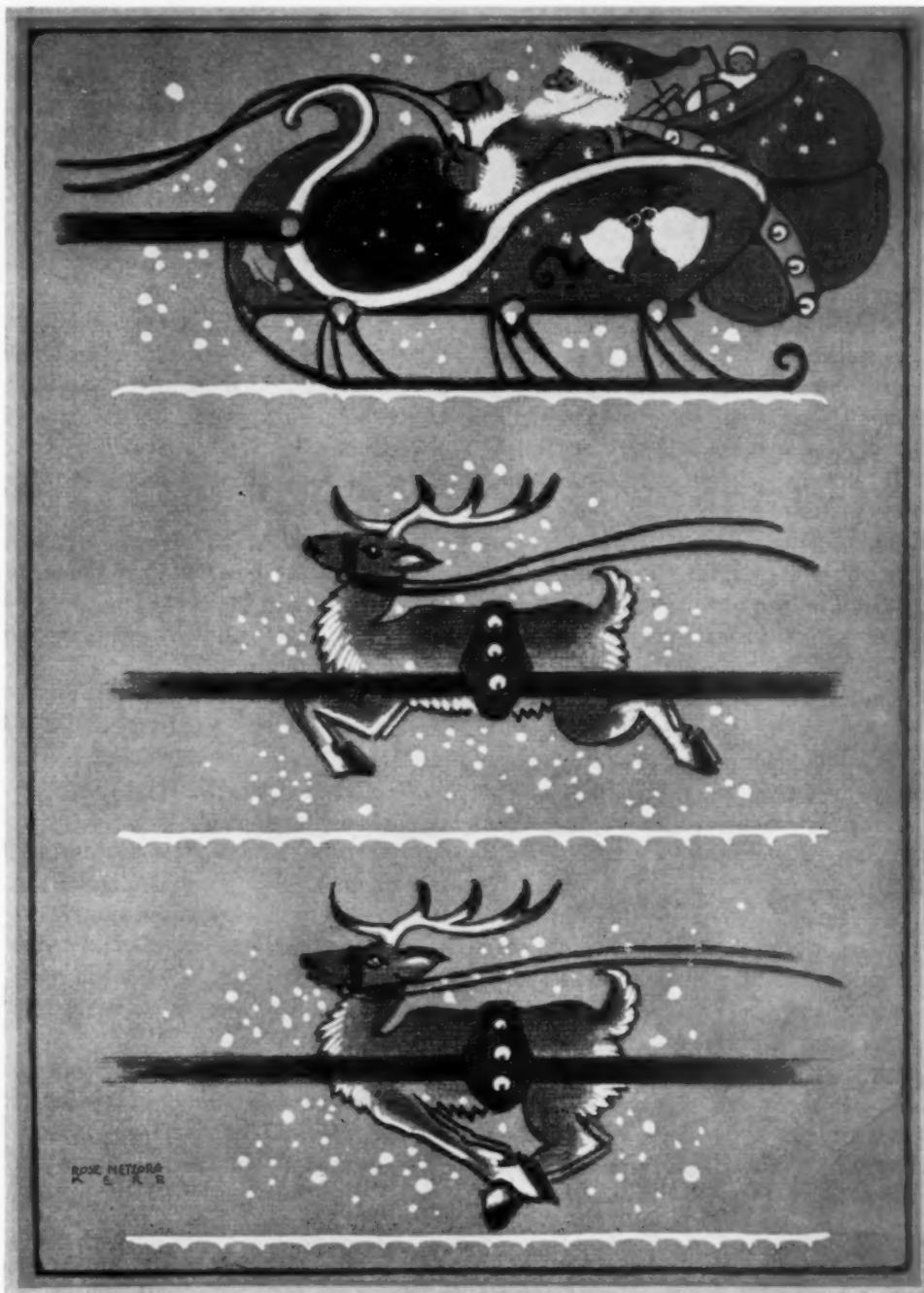
Try to draw from the viewpoint of children. They see the maximum of significance with the minimum of drawing effort. For instance, a reindeer is much easier to visualize in profile, for all his characteristics are taken in at one glance. Antlers, short tail, hoofs, etc., are easier to draw in profile than front or back view. Did you ever see a child's drawing of a pig which did not show all four feet, snout, droopy ears, and curly tail? Or a house which did not show both back and front, as well as the furnishings, from the outside? Significant facts must be rendered.

Most art teachers talk art so much, there is little time left for drawing. An avoidance mechanism may be the reason for this fact. for few of us wish to be self-conscious or fail in front of even so young a group as the kindergarten. The fluency with which a group draws is in direct proportion to its stimulation by



CHRISTMAS SUBJECTS THAT LITTLE FOLKS LOVE TO DRAW

The School Arts Magazine, November 1928



SANTA CLAUS AND HIS REINDEER CAN BE DRAWN BY GRADE CHILDREN. THESE TWO PAGES DRAWN BY ROSE NETZORG KERR TO ILLUSTRATE HER ACCOMPANYING ARTICLE, "DRAWING WITH YOUNG CHILDREN AT THE CHRISTMAS SEASON"

The School Arts Magazine, November 1928

the teacher. Nothing can be so arousing to expression as the teacher's drawing, providing she does not ask the children to use her sketch as the standard. "What ways can you think of?" will bring out more lively creation than "Now do exactly as I told you."

We have only to see the hold which cheap pictures in newspapers have on large masses in our cities, to prove the value of visual interest. The moving picture art has capitalized this quality of the human mind. To react to pictures is easier than to get the same knowledge by reading. Why talk art so much? Why not participate in the very thing art stands for?

The following plan will bring surprising results for the Christmas season and can be used in presenting any new art projects or series of projects:

1. Use the portable drawing background. The grade teacher will thank you for she can interchange ideas with ease. Use gray paper; it simplifies the carrying power of the values. It is easier to add white values to gray, than to make gray on white—the time element is less.

2. Acquaint yourself with the children's interests. The first drawing demonstration should be intensely dramatic, using only those things with which your children are familiar. We learn more from the children, when they are not under our direct supervision. Playgrounds and after school comments are more valuable than the class-

room responses in learning the nature of the individual child.

3. Reduce the subjects you draw to the simplest ideas that can be used to make them significant. Leave out perspective, and keep the idea as a silhouette mass. Color divisions and details are easily added. Think of the subjects rendered as design rather than drawing.

4. Always draw for the last child in the back seat. This will make your drawings carry well for any distance in between. Use pressure on the crayon or chalk for the edges. Remember it is the edge that gives character to the subject.

5. Draw much and often. Practice daily. It will repay you in response, in discipline, and in the spreading of interest which your work creates in the school and community.

6. Let the grade teacher help you in understanding the children and their interests. The most significant contributions to education have been made in the elementary field. The primary teacher has learned how to interpret subject matter in terms of childhood. If you have difficulty in presentation—ask her co-operation. It will make your work easier, and you in turn will be of equal value to her, in offering art inspiration.

7. Do not be afraid of your technic. Each teacher has the right to invent her very own. There is no way to do it. The purposes of your work will guide you.





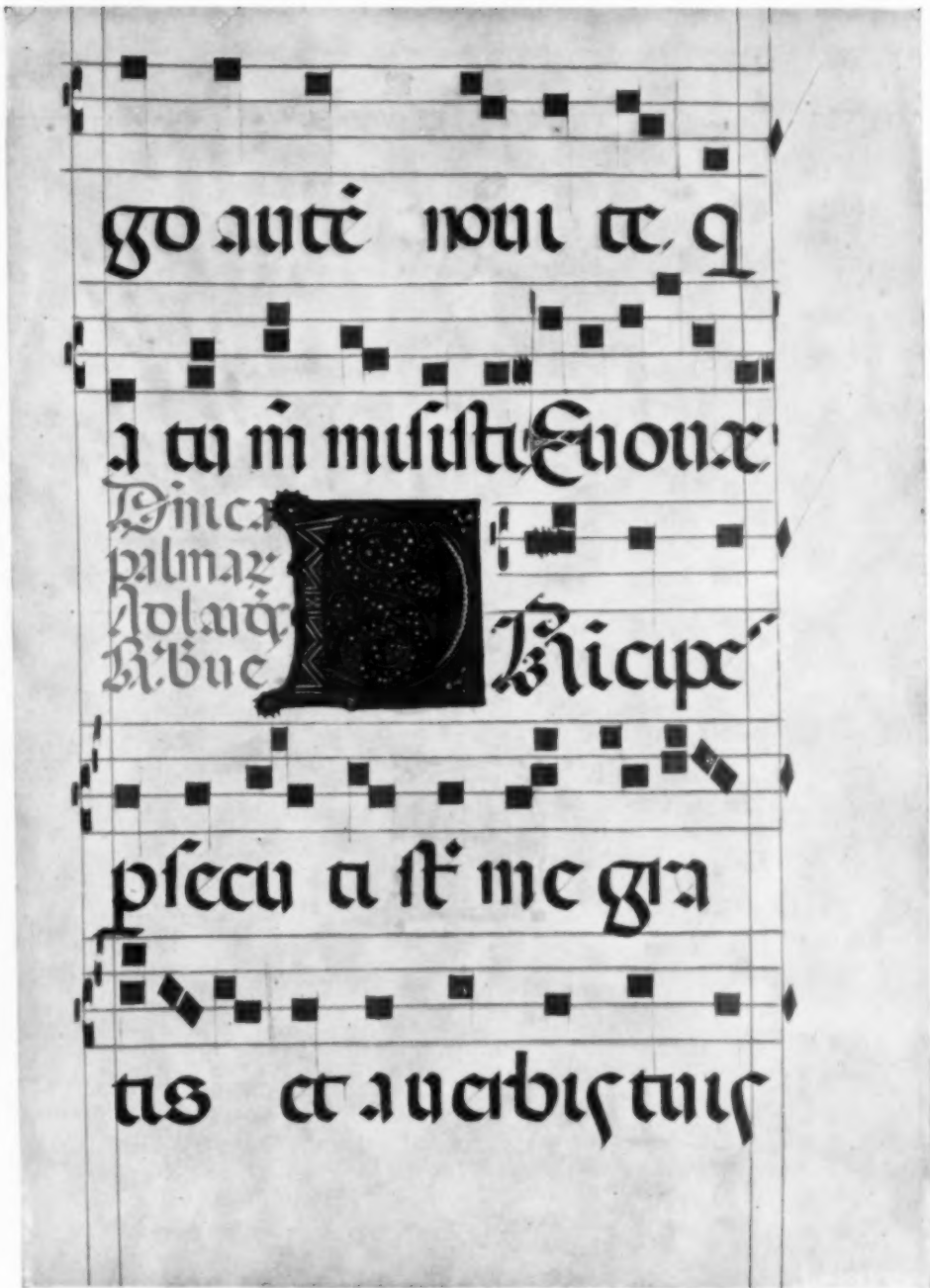
A PAGE OF NEW CHRISTMAS DECORATIONS FOR CHRISTMAS CARDS BY MARGARET ALVA

The School Arts Magazine, November 1928



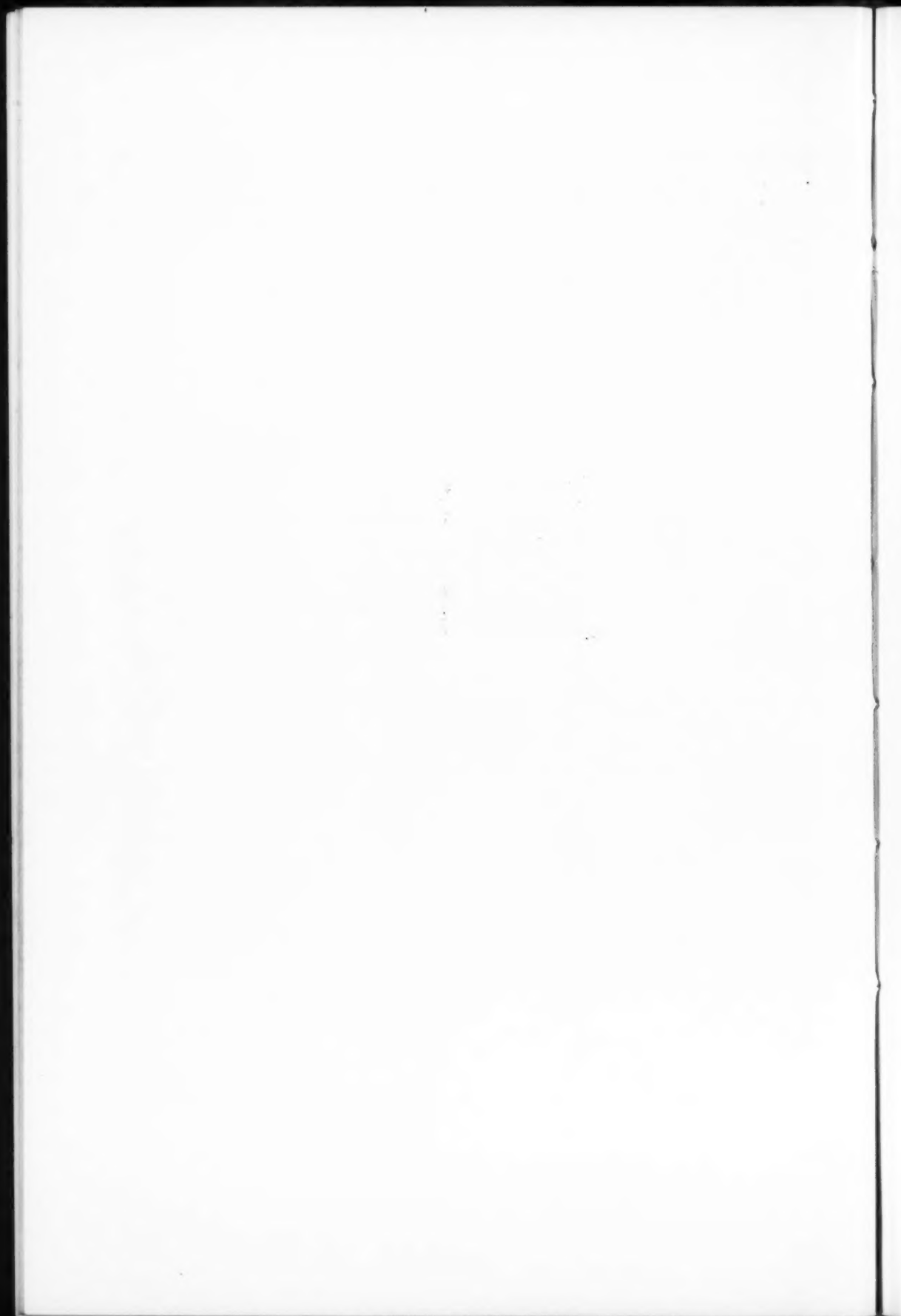
A FEW OF THE UNIQUE AND WELL DONE GREETING CARDS RECEIVED BY THE EDITOR, CHRISTMAS 1927

The School Arts Magazine, November 1928



THE MONKS OF OLD FOUND PEACE AND PROGRESS AND THE PRESERVATION OF MANY OF THE ARTS WITHIN THE SECLUSION OF THEIR CELLS AND CLOISTERS DURING THE DARK AGES. THEIR ILLUMINATED MANUSCRIPTS WITH BRILLIANT DECORATION HAVE FOR MANY AGES INSPIRED THE ARTISTS SEEKING CHRISTMAS OR OTHER ECCLESIASTICAL DECORATIONS. THIS PAGE OF MUSIC SECURED FOR THE SCHOOL ARTS MAGAZINE BY THE EDITOR WHILE IN FLORENCE, ITALY

The School Arts Magazine, November 1928





THE INDIVIDUAL AND PERSONALLY DESIGNED CHRISTMAS CARD GROWS IN FAVOR WITH EACH SUCCEEDING HOLIDAY SEASON. THE ABOVE ARE ONLY A FEW OF THOSE RECEIVED AT THE SCHOOL ARTS MAGAZINE EDITORIAL OFFICE

Trends in Art

REGINA TEIGEN

Supervisor of Art, Sioux Falls, South Dakota

ART progress today is moving rapidly. This is an age of motion, of speed. Care must be exercised that we occidentals are not what we appeared to the Chinaman, who upon being told of the many devices for making speed possible: of the fastest steamships whizzing across the Atlantic, of the rapid trains from New York to Chicago, where in one pulsating swiftness one would land, he said "And then what?" So art in conjunction with all other educational forward movements is changing and advancing; we, as teachers, must be keenly alive to the art needs of today; have a very definite aim to direct our every effort.

So Art has come down through the ages in various forms but always definitely satisfying the craving of humanity for beauty; true, it has also come with utility, and with religion. The ideals of beauty differ, of course, with various ages and peoples. The classic style, where painting had to conform to prescribed forms allowed no freedom for the artist. A Madonna was painted in a certain style and no other was accepted.

In this age, how different! Originality and individuality, adaptability, fitness to purpose, something that answers daily needs, are the crying demands of the public. Take advertising—what a far step from the crude sign of the wine shop of Pompeii to the latest artistically colored page advertisement in the *Saturday Evening Post* at a cost of \$13,000 per issue. Beauty in line and color is es-

sential and attracts the public to the vacuum cleaner, as well as a chair or painting.

The European countries have been in existence so long, had passed through the stages of development to great achievements in science, history and art when America was discovered. Naturally, we are several centuries back in time, but in achievement, how rapidly we are gaining. At no time in the history of civilization has art been as universal as it is today, not only in painting, sculpture and architecture, but in all the everyday needs of existence, such as dress, homes, landscape, city planning, all kinds of manufacture, commerce, advertising and illustrations, all of which has been revolutionized by this demand for design. Present day conditions necessitate machine manufacture taking the place of the hand-made articles. This may be regretted and yet it is not as deplorable as it at first may seem. Machinery has now been perfected to such a degree that models of good design can be produced even more accurately than by hand; the output almost unlimited, giving a corresponding unlimited influence for general appreciation of articles of good taste. The greatest value of the hand-made product then remains in its rarity, its exclusiveness; this can still be had by people who can pay the necessary price. This is particularly true in America where industrial art advance in the last century equals that of Europe's corresponding

time in spite of centuries head start. Think of the difference in use and beauty of the first "horseless carriage" and the latest automobile models; the ships in which Columbus braved the ocean and the last word in transatlantic liners; the *Majestic* would hold seventeen hundred *Santa Marias*. The same comparison could be made in almost all manufactured articles as well as American architecture. The latter, especially the small home of the average American citizen, certainly takes its place with the best in the world. Interior decoration and landscape are given their proportion of artistic attention—hardly a home is planned without at least some such study. Business houses and department stores are giving special exhibits conducted by artists; public buildings come in for their share. One notable example of that and one that is attracting international notice is the state capitol of Nebraska, designed by the late Mr. Goodhue of New York, who followed what might be termed American concepts of design.

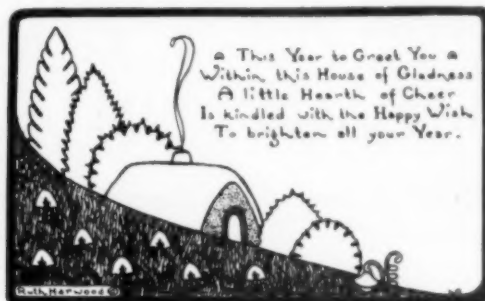
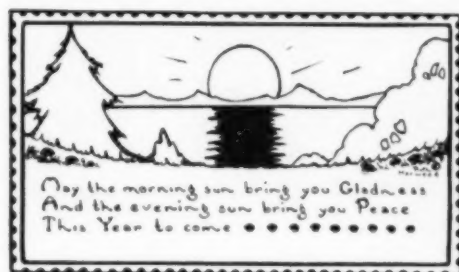
However, this very practical appreciation of art is universal; my visit to several European art and industrial art schools, as well as industrial expositions, revealed the same aims and often the same methods as those carried on in our

own best institutions. A most interesting school of that kind is the Kunst og Industri Skole in Oslo, conducted in connection with a very fine reference museum.

We are prone to say that in the present day of struggle for artistic expression with its multitude of mediums, subjects and methods, no great enduring art is being produced. But is not that state of public mind prevalent in any age? Were not Millet and Rembrandt and innumerable great masters totally ignored, ridiculed, and unappreciated in their lifetime? Rembrandt's "Bathsheba" that in 1734 sold for \$109 was purchased in Paris in 1913 for \$220,000. That record has been the common fate of most great paintings.

To a study of old art development, as related to its day, giving us a background of experience; to an open mind for investigating and learning the needs and demands of the present, add a sincere desire to meet that public demand in a way that will give to all lives greater utility, more beauty and appreciation of the fine.

This is the project of every art worker today. Who can foretell what research parties, centuries hence, may find when investigating art developments and productions of the twentieth century?



GIFT CARD DESIGNS BY RUTH HARWOOD, BERKELEY, CALIFORNIA

The Brooch Returns

MARGARET J. SANDERS

Art Teacher, Troup Junior High School, New Haven, Connecticut

LAST spring, fashion decreed that the brooch should take the place of the usual tie as a dress accessory. So attics, old chests, jewel cases, heirloom trunks, and antique shops were ransacked and many wonderfully and fearfully constructed pieces of jewelry were brought to light. Huge dragons, serpents, birds, flowers, landscapes, all were used as motifs. Occasionally a fine hand-wrought copper, brass or silver brooch appeared to delight our eyes. This fall the department stores are all well stocked with brooches of every description.

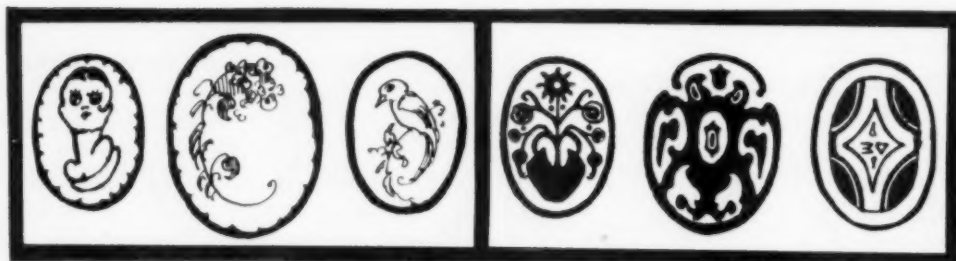
The ten-cent stores follow with their counters and showcases loaded with pins of varied design and pattern. Most of these designs are naturalistic and of poor design, but much in evidence.

Our problem was to buy these pins

and re-decorate them. When the coloring was especially fine we planned our designs to cover the naturalistic unit, retaining the borders and backgrounds of the pins. We first covered the shapes with black enamel or colored flat washes. Flat house paint and master colors in oil were used. The Junior High School design could be developed by paper cutting (see page of illustrations).

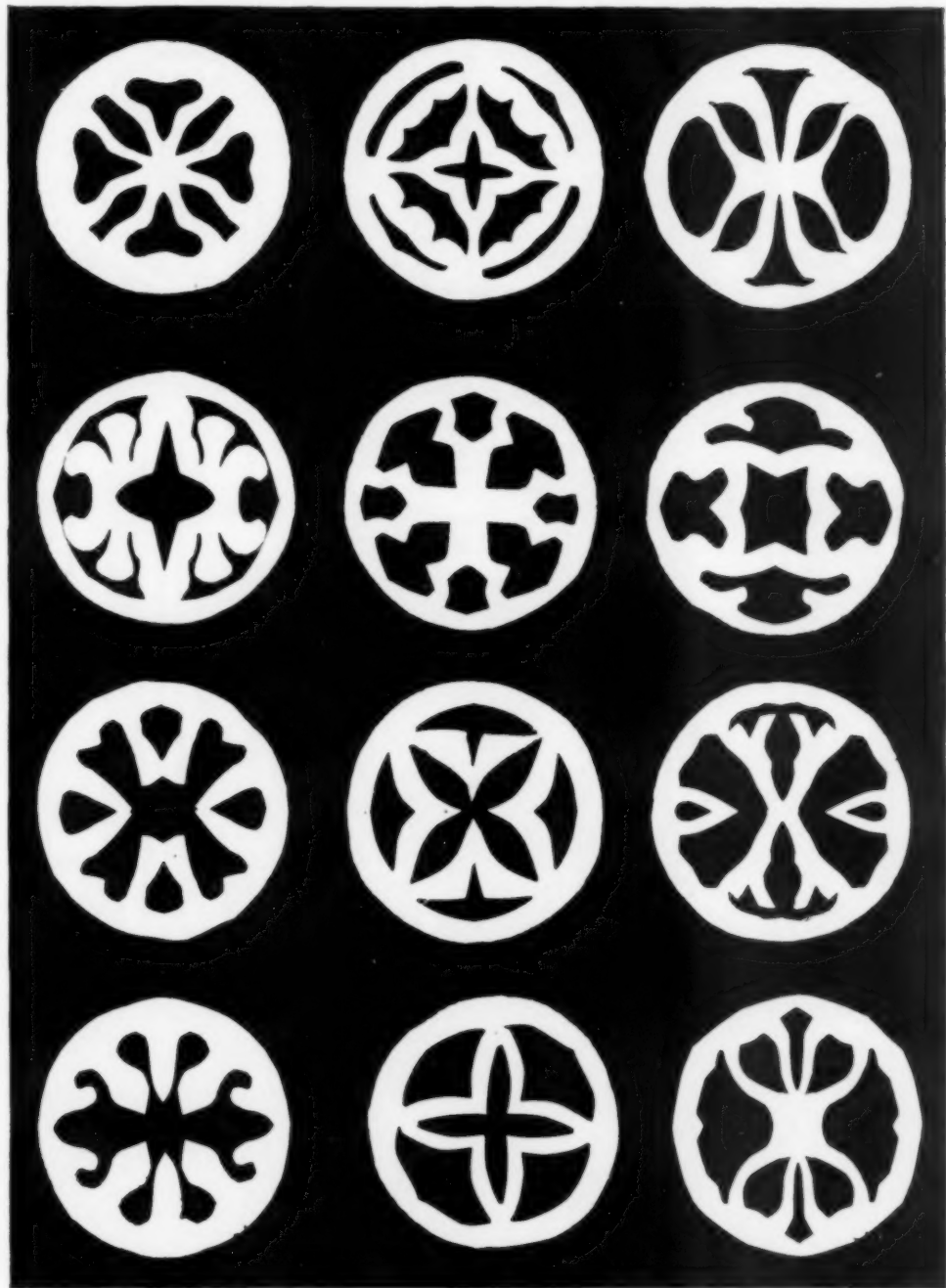
The designs were transferred by rubbing chalk over the back of the design. Some designs were painted free-hand.

Brooches with light colored settings were painted with center units of black paint. After allowing this to dry for twenty-four hours bright spots of contrasting color were added. The metal rims and backs were covered with paint and the entire article shellaced.



Perchance like this at 10¢ store

Re designed like this



CUT PAPER DESIGNS FOR CIRCULAR MOTIFS ADAPTABLE TO PAINTED, GESSO, ETCHED OR REPOUSSED BROOCHES. RECEIVED FROM MARGARET J. SANDERS, NEW HAVEN, CONNECTICUT

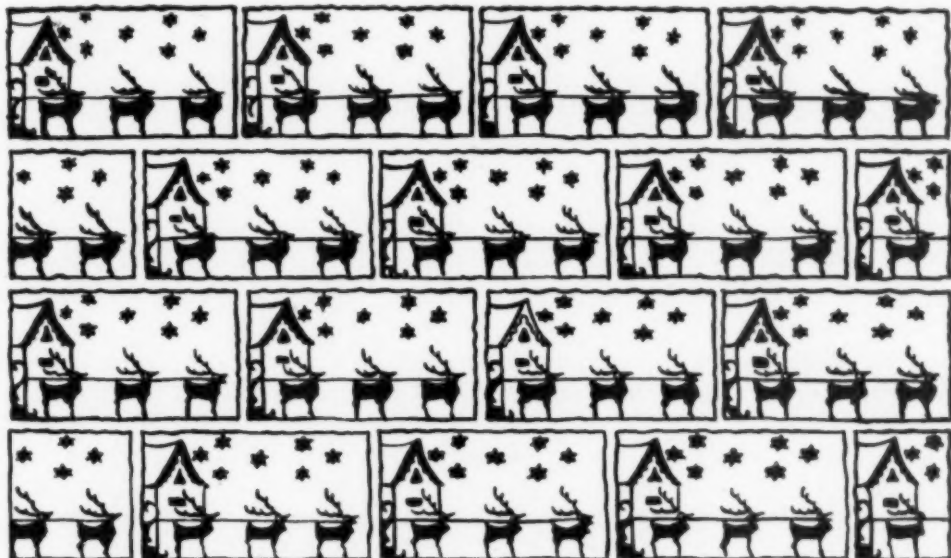
The School Arts Magazine, November 1928



"AND THREE WISE MEN CAME BRINGING GIFTS"

The School Arts Magazine, November 1928

BLOCK PRINT DESIGNS FOR DECORATIVE WRAPPING PAPERS



HOLIDAY DECORATED WRAPPING PAPERS IN YULETIDE COLORS AND HAPPY DESIGNS IS A SPLENDID DESIGN PROJECT FOR THE CLASSROOM. THE TWO PATTERNS ABOVE ARE TWO BLOCK-PRINTED CHRISTMAS 1927 PATTERNS WHICH PROVED POPULAR

Simplifying the Staging of the School Play

VICTOR E. D'AMICO

Art Instructor, Ethical Culture School, New York, N. Y.

IT IS an acknowledged fact that the school play is a valuable project in modern education. One of its strongest arguments is its growing popularity. Among its attributes are the psychological, the social and the aesthetic. It presents a perfect example of a unity of thought, effort and purpose. It exemplifies the American term "team work," it assimilates tastes and talents, it strengthens social contacts, and is the one meeting-ground where the parent and school come together in an intelligent play spirit with a common interest—the child.

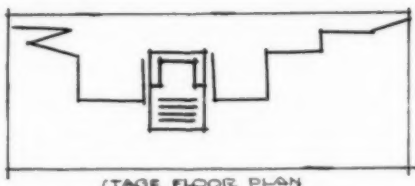
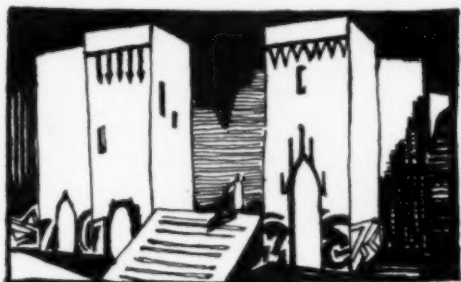
In relation to its art service in education, the design and staging of the play become invaluable. For once, at least, there is furnished a real problem bristling with interest and opportunity. Here stands an actual example of third dimension in design. Design is no longer an assembling of contours hemmed in by an outline and only paper-thick; it is the wielding of vast masses—buildings, mountains, forests, whatever the situation demands—into appropriate relationships. Rather it is the expression of a dramatic moment by the arrangement of physical objects and this expression is the setting for a definite human dramatic movement. It must assist in carrying the human action of the play, the actor's part. Thus the student as he designs the setting sees the actors moving across his drawing, making definite paths of movement which guide his design knowledge. Perhaps through this ex-

perience the student awakens to the fact that design is a living thing which moves as a setting behind the drama of life. That setting may be a landscape, interior or a building.

Is not all life movement either active or stilled? The dramatic gesture of a hand is present fleeting movement. The rhythm of a graceful tree is a continuous movement. A Gothic cathedral is the movement of beauty and romance transfixed; as it is the symbol of centuries of a throbbing religion. Its embellishment embodies the toils and skills of many hands, though both are stilled they recall action and hence may be termed as imprisoned motion. Thus the stage design project presents an unending range of problems grading from simplest to the most advanced.

Technically the project governs the mastery of many skills and techniques. The knowledge of paints, tools, processes and materials is acquired. It encourages freedom and boldness of execution and the working on a larger scale. What training can be better for a student than working with a piece of charcoal the length of a broom handle when he has been accustomed to the tight pencil line.

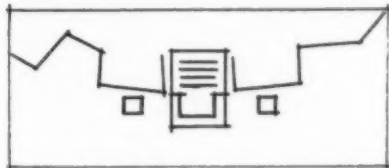
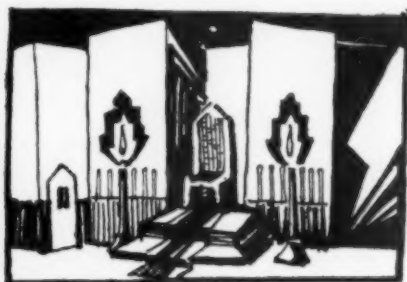
Granting this credit to the school play project we are confronted with the consideration that staging a play is an expensive and tedious process. This realization immediately creates the demand for simplified staging. We are in need of a method of minimizing both



STAGE FLOOR PLAN

HISTORICAL SETTING. Ancient or Medieval Castle set up by screens (A) Simple ramp construction leading to back stage.

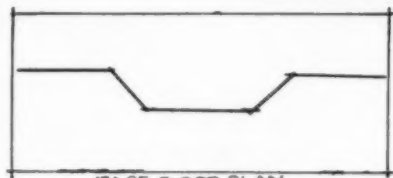
COLOR SCHEME. Black, silver and cool grays



STAGE FLOOR PLAN

INTERIOR OF THRONE ROOM. Same set of screens, reverse side. Platform (A) same as ramp (A) turned around. Properties: Throne chair, candelabra, rug.

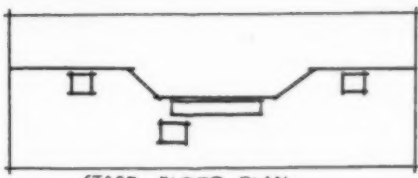
COLOR SCHEME. Warm gray walls, rich color in rug, gold candelabra.



STAGE FLOOR PLAN

CATHEDRAL INTERIOR. Leaded glass window made of wood strip. Decoration in black line and transparent watercolor. Shellac for transparency. Properties: Silver candelabra with brass reflectors

COLOR SCHEME. Neutral walls, rich color in window



STAGE FLOOR PLAN

LIVING ROOM INTERIOR. Reverse side of Cathedral Set. Fireplace moveable construction of wall board.

COLOR SCHEME. Warm gray walls, colorful stone work fireplace, decorative panel

PROPERTIES. Two high back chairs, easy chair, two candlesticks

STAGE SETTINGS AND FLOOR PLANS FOR HIGH SCHOOL NEEDS AS DESCRIBED BY VICTOR E. D'AMICO OF THE ETHICAL CULTURE SCHOOL, NEW YORK, N. Y.

The School Arts Magazine, November 1928



ABSTRACT DECORATIVE SET for NATIVITY PLAY
(B) Backdrop or curtain in decorative design.
COLOR SCHEME: Blue ground. Decoration
in golds, reds, oranges, yellows & greens.
Curtain sprinkled with silver dust.
(B') Construction set represents hill, made
in levels like stairs, covered with canvas.
Irregular facing cut out of compo board,
painted in white, black, greens and blues.



DECORATIVE CURTAIN for Christmas
Festival or Tableau
COLOR SCHEME: Black, silver and grays

SUGGESTIONS for CHRISTMAS PLAYS

time and expense. The most costly part of staging a play is the construction of the set. This often entails an extensive amount of manual labor and materials, so that the ratio between mere manual labor and actual design and skill is about ninety-eight to two per cent. But as design application is the vital part of the project there should be a way of reversing the ratio.

Such a solution to the problem is found in the use of screens. This is not an amateur's substitute but a method used in professional theatre designing, especially when economy is an important factor. Norman Bel Geddes, eminent theatre designer, has used this method in many of his plays. The most astounding example of this being when he designed six scenes for a play that only cost one hundred dollars to construct. Of course this is a special case but this will sound more amazing when one learns that Mr. Geddes receives an average of five thousand dollars for merely designing a five-act play.

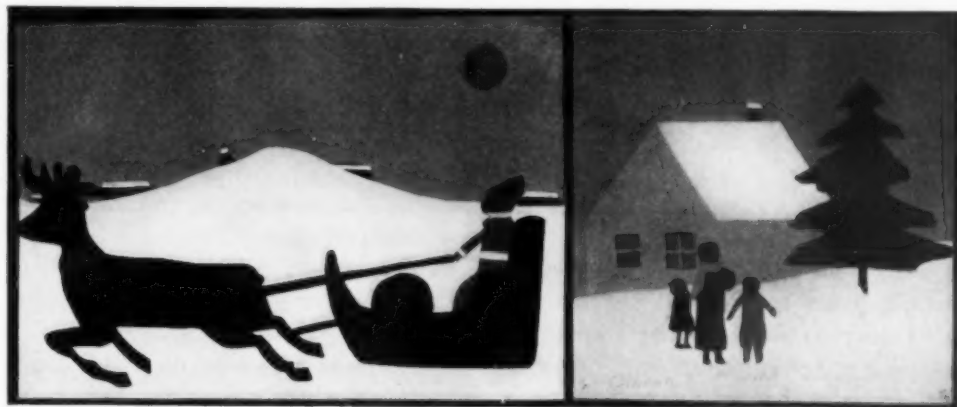
This method is the use of portable sets of screens, ingeniously designed and decorated so that by various arrangements they can be made to represent a street scene, a Roman arena or a banquet hall. This is made possible by the way in which the screens are painted and the angle at which they are set. Properties are added to complete the design. For example, the screens might be arranged to show the enclosing walls of a dining hall. The properties would be the dining table, chairs, candelabra and tableware.

These screens are hinged together in sets folding two ways. They are made of long wood strips covered with canvas on both sides and painted and decorated so that both sides are used. Sets of screens are lashed together. Lashing is much like the lacing of a shoe. Doors and windows are made in separate frames which fit in casings or openings in the set. In a new scene where a window is no longer required an opaque canvas frame fits the opening. Where a set

with a fagged contour is desired, as in the representation of a mountain range, the odd shape is cut out of compo board or three-ply board and nailed to the edge of the screen; the screen is then painted as a unit. Decorative back drops increase the attractiveness and enrich the possibilities of the design, and the construction of simple staircases, platforms and ramps furnish added possibilities. In this manner a school play of five scenes or more can be easily struck in a fraction of time as the screens are quickly and easily manipulated.

The use of screens has a great advantage over the constructed and more complex set which too often results in a faculty project, rather than a student project, as complex construction requires skilled carpentry to insure safety to actors. Also the screen method can be assigned to individual groups to perform different operations as its construction is sufficiently simple.

I believe this method offers many possibilities for tableaux, festivals and plays for the holidays.



TWO COLORED CUT-PAPER DESIGNS BY THE GRADE CHILDREN OF SOME SCHOOL THAT KNOWS HOW

A Folding Stage

ETHEL B. THORNBURG

Frankfort, Indiana



THE construction of a small collapsible theater proved to be a very successful problem for seventh grade art classes at Tipton, Indiana.

When the music department planned to give a Spanish operetta, the art classes made designs of stage settings, and costumes for it. The classes studied types of Spanish houses, also fiesta costumes.

Each child used a 9- x 12-inch sheet of manila paper to plan his scenery and used crayons on it. The paper was folded 2 inches from each end, to make the wings. The requirements were a wall $4\frac{1}{2}$ inches high, and a scene in a garden or patio. The child decided whether his was to have a gate, a house wall on one or both wings, trees inside or outside of the wall, etc. When the plan was satisfactory, it was copied onto another 9- x 12-inch paper, only this must be in cut paper, or painted.

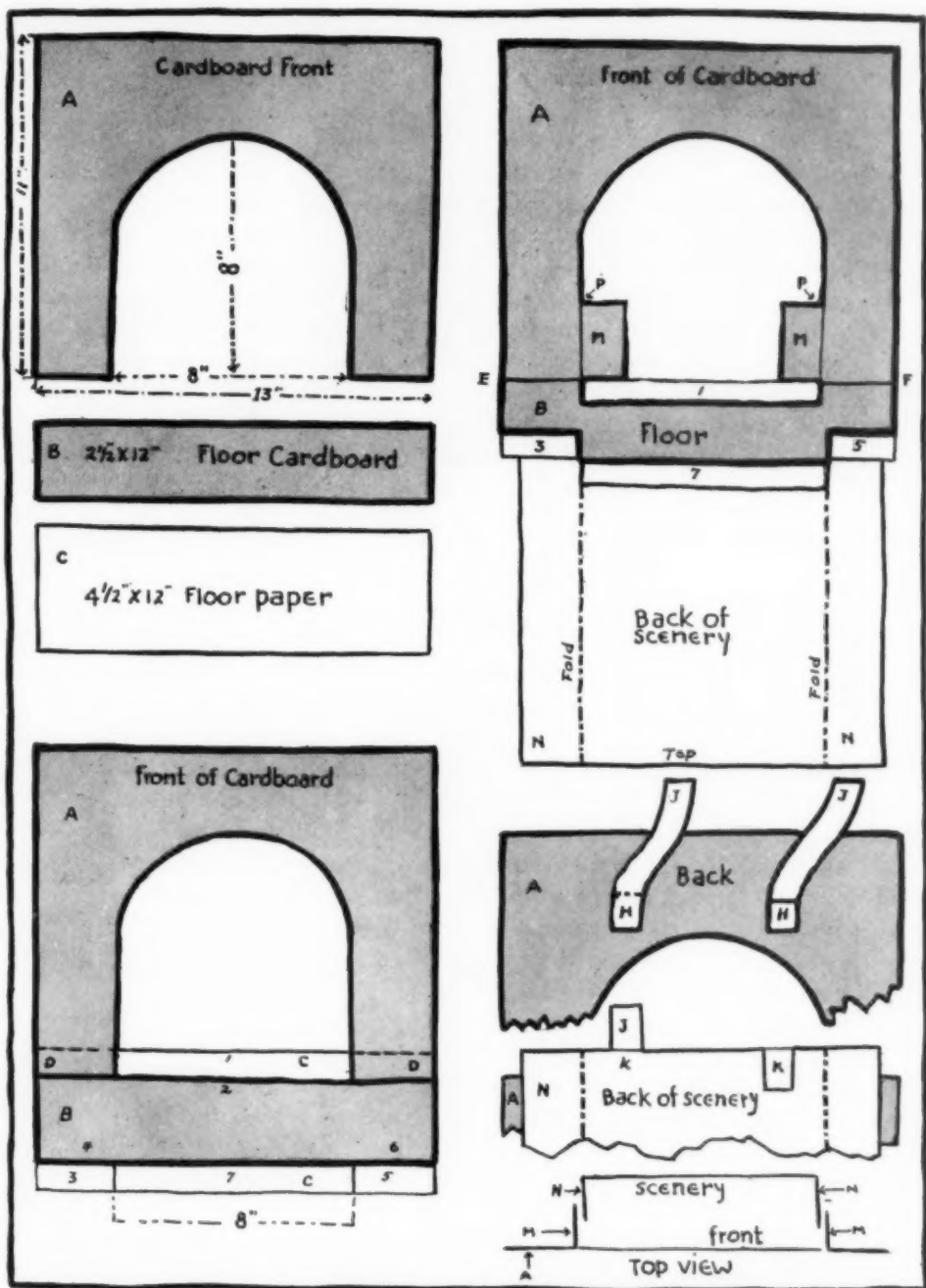
Then each was given a piece of card-

board, size 11 x 13 inches, and the opening traced from a pattern to insure uniformity. This was cut with a knife, scissors, or a safety razor blade. Other materials required were, one piece cardboard (B) $2\frac{1}{2}$ x 12 inches; two pieces (M) $1\frac{1}{2}$ x $2\frac{1}{2}$ inches; one piece manila (C) $4\frac{1}{2}$ x 12 inches; two $2\frac{1}{2}$ inch lengths gummed paper, and two 1 x 6 inch strips of paper.

To construct: paste cardboard (B) in center of paper (C); paste lower edges of cardboard (A) onto C at D. Fig. 1.

Then paste flaps 1-3-5 on to B at 2-4-6 (see Fig. 2). Paste flap 7 on to the back and lower edge of the back scenery (Fig. 2). Now turn the work over so the front of A is down, and the face of the scenery is on top. Place pieces M in position, and hinge to A along edges P using gummed strips.

Take the 1 x 6 inch strips of paper (J-J), fold back an inch for a paste flap and paste to A about 4 or 5 inches apart,



THE WORKING DIRECTIONS OF THE FOLDING STAGES MADE BY THE PUPILS OF THE SEVENTH GRADE, TIPTON, INDIANA SCHOOLS, UNDER THE DIRECTION OF ETHEL R. THORNBURG, ART TEACHER

The School Arts Magazine, November 1928

see H-H in Fig. 3. Fold along line E-F, Fig. 2, so that scenery projects above A, (Fig. 4). Paste ends of J-J down onto scenery at K-K. To erect, set up on base B with front A perpendicular to it. Then push pieces M back so that the ends of the scenery (N-N) will slip inside of them. See Fig. 5 (top elevation). To fold up, reverse process.

The people on the stage were $4\frac{1}{2}$ inches tall, and hectographed on manila paper to secure uniform size. Six poses were made and pupils chose their own. These were pasted on thin cardboard and cut out, leaving a paste flap under the feet. The costumes were either cut-

paper or painted. The paste flap bends backward and pastes to floor of stage at S-S. Be careful to paste far enough in so the pieces M-M will work without interference.

The front A may be left as it is, or painted a dark or neutral color, or it may be covered with paper. As we had used chipboard on which a previous exhibit had been mounted, we covered it with black construction paper. Instead of using a Spanish setting, this problem could be used with any suitable scene for occasion, provided the back part was left flat so the model could be folded.

Gift Card Designing

FRANCES E. EDWARDS

Art Student, Boonville, Indiana

GIFT CARD designing has not been taken up very actively by individuals yet, but it probably will be. It is not a subject which requires an extremely good talent in art. Although it does require some, it would be painfully lacking if it did not have good taste (arrangement or design), good proportion, balance, etc.

I'm sure a friend would appreciate much more a card which you had taken pains to make yourself. A "homemade" greeting card has a more personal touch, and is therefore much more effective.

A card in black and white is very pretty, but a touch of pale, fairy-like color adds greatly to the effect and appearance. Water colors are very good to produce colors, and pressed crayons, not the greasy kind, are another good medium.

The card itself should be of best quality of cardboard or paper. The reason for this precaution is that "The paper is part of the picture." Smooth vellum or linen is good; a paneled card always has a good effect. Other kinds of grained or rough paper are also good.

One should always use waterproof intense black ink when ink is being used. Finding designs or suggestions for cards is sometimes a task, especially if one is not extremely original. However, one can find suggestions in nature or ideas that can be found in attractive cards that have been published often suggest other ideas. Arrangement of simple things often make the best gift cards, as the danger in many gift card designs is that they may become ornate.



A GROUP OF CHRISTMAS GREETING CARDS DESIGNED BY HIGH SCHOOL STUDENTS UNDER THE DIRECTION OF JEAN L. GARRABRANT, LAKEWOOD, OHIO

The School Arts Magazine, November 1928

Block Print Christmas Cards

ELLA E. PRESTON

Teacher of Art, Davenport High School, Davenport, Iowa

THE twelfth grade pupils were enthusiastic about block prints, having seen some excellent ones in a recent exhibit at our Municipal Art Gallery. To possess one was their great desire. As they had been guided through several block printing experiences by their teacher they had a real respect for the craft and decided that the best way to raise the necessary funds was to make some simple prints of their own design. What sort of prints could they expect to sell? Why, greeting cards, of course. Christmas was near at hand and Christmas card designs were therefore the subject of their efforts. Some limited themselves to a one-block print thereby making the craft part of the problem more simple although they found that to make an interesting one-block design is not so easy as it sounds. Most of the class, however, decided to use two blocks so that they might employ two colors.

The blocks were pieces of battleship linoleum securely glued to pieces of heavy cardboard and then sandpapered at the edges until the corners were true right angles. The designs were drawn in reverse upon the surfaces of these blocks and then carved out with block carving tools. In the case of the two-color prints an offset was made so that the register might be as perfect as possible. The department possessed printer's ink, brayers, sheets of glass upon which to spread the ink, and a faithful old letter press with which to do the printing.

The stock chosen was Japanese paper and charcoal paper. For some reason the latter sold the best although the Japanese paper seemed to produce the most artistic results. Some of the cards were enlivened by a touch of opaque paint after the printer's ink had had time to dry.

As the demand for the cards was large it was decided that after each member of the class had had a chance to carry several cards entirely to completion from the design to the printed and illuminated result, it would be best to resort to a division of labor. There was working space for six people at the printing table, two to mix the ink and apply it to the blocks with the brayers, two to place the cards on the small drawing board and place the blocks, one to operate the press and one to clean the blocks and keep them in order. The remainder of the class occupied themselves in sorting, illuminating and storing the output. Each day the personnel of workers at the table changed so that the skill of all was tried. What was learned of the value of co-operation was not the least important by-product of the problem.

United effort usually achieves success and success was the reward for this enthusiastic class. When the paper and envelopes had all been paid for and the net proceeds counted it was found that there was exactly forty dollars to spare. In consequence there now hangs upon the schoolroom wall that choice print

of Gustave Baumann's, "The Ridge Road."

The following spring the incoming twelfth grade class, spurred on by the efforts of their predecessors, decided that they too would have a greeting card sale, this time for the purpose of bringing to town another exhibit of block prints. They decided to make Easter cards. In spite of the fact that the average high school student does not

send out many Easter cards this sale, too, was a success. Perhaps school loyalty accounts largely for that, and also the whimsicality of some of the designs. At any rate they have the necessary funds set aside and are looking forward to the exhibit whose traveling expenses their own efforts have financed. When it comes they will view it with more appreciative eyes because of their own struggles with the craft.

Christmas Cards that Glorify Your Town

HELEN KOCH

Teacher of Art, Cincinnati Vocational School for Girls, Cincinnati, Ohio

MOST of the cards one receives at Christmas time are commonplace. The holly wreath, the spray of poinsettia, the winter scene, they are all there, we receive dozens of them. We like them because of the thought that prompted them, but the cards that we treasure are the cards that are "different." The card with the brand-new idea is the card that delights us; we put it away carefully and bring it out to show our friends.

If one has an interesting house or garden, what could be nicer to use on a card? But for those of us that haven't and wish to design our own cards, we have the whole town to draw upon for a subject. Every town, no matter how small, has at least one beautiful landmark, it might be a fountain, a statue, a park, a beautiful building, probably a war memorial of some kind. We would have a very novel card if we used a subject of this kind and glorified it. Of course, just the drawing is not enough, it must be woven into a design; we can

work in a Christmas motif if we like and still not make it commonplace.

What would make a more interesting subject for your high school problem? Try it and you will be surprised at the amount of interesting things your town holds. The card can be worked out in two ways. First, cutting the design from a linoleum block and painting by means of a hand press, then hand coloring. Second, when a more delicate design is desired the sketch is given to a photo-engraver who makes a plate of copper or zinc or a combination of the two, depending upon the treatment desired, the size of the card you wish. This detail should be left to the engraver, because of his experience; he will better know what kind of a plate is best fitted for the particular drawing. This plate is mounted on a wooden block and turned over to a printer who puts it on his press and prints the cards. It is best to make the sketch twice the size desired as the drawing will appear more exact when reduced. A paper house will



CHRISTMAS GREETING CARDS USING BUILDINGS FOUND IN CINCINNATI, OHIO, ILLUSTRATING THE PRECEDING ARTICLE BY HELEN KOCH, ENTITLED "CHRISTMAS CARDS THAT GLORIFY YOUR TOWN"

supply you with cards and envelopes to match. Tinted papers often prove more effective than white, when the card is colored with poster paint.

This will make a remunerative problem as well as interesting, as a card of this kind will find a ready market in the shops and will make money for the school.

A Christmas Card

L. EVELINE MERRITT

DeKalb, Illinois

A UNIQUE project was worked out at the Northern Illinois Teachers College at DeKalb, Illinois, this winter. It was unique in the fact that four departments were primarily concerned in it and worked in harmony for it. In the first place the Public Service Department furnished the idea and inspiration. It said in effect, "Let's have a community Christmas greeting to send to our friends." The enthusiasm spread and the others responded to the call.

The Art Department formed the general advisory board, choosing stock, colors and spacings. It also held a competitive contest by which to choose the student in that group to make the design. At the same time that the design was being drawn the English Department was similarly choosing the students to write the proper sentiments.

At this point the Industrial Arts Department came in. Six linoleum blocks were cut from the design presented. These, together with the greetings and English sentiments, were printed in the print shop of that department. Since each card must pass through the press six times all felt that the young men of that department did a good piece



of work. The finished products now passed to the Public Service group where distribution took place.

The heads of the departments especially concerned are:

C. H. LeVitt, Department of Public Service

Ida S. Simonson, Department of English

Milo T. Oakland, Department of Industrial Arts

L. Eveline Meritt, Department of Fine Arts





A GROUP OF BLOCK-PRINTED CHRISTMAS CARDS BY EIGHTH GRADE STUDENTS OF THE OMAHA, NEBRASKA PUBLIC SCHOOLS, MARION REED, SUPERVISOR OF ART.

The School Arts Magazine, November 1928



CHRISTMAS CARD MOTIFS DESIGNED, ENGRAVED AND PRINTED BY THE STUDENTS OF THE OMAHA, NEBRASKA PUBLIC SCHOOLS, UNDER THE DIRECTION OF MARION REED, ART SUPERVISOR

The School Arts Magazine, November 1928

Art Teachers' Self-Improvement Test*

BEULA M. WADSWORTH

Supervisor of Art, Kalamazoo, Michigan

HEALTH BUILDING

I. SUBJECTIVE FACTORS AND EVIDENCES OF HEALTH

- a. Enjoyment and zest in work and play.
- b. Feeling of being rested and refreshed in morning and not more than wholesomely tired at bedtime.
- c. General attitude of cheerfulness and confidence in relation to life, and freedom from persistent worry, morbid sensitiveness due to a self-centered mental condition or critical attitude toward others.
- d. Good appetite and relish for food.
- e. Freedom from regularly recurring or persistent physical pain and discomfort.
- f. Ability to work with comfort and satisfaction 8 hours a day, five and a half or six days a week (44-48 hours a week).

II. OBJECTIVE FACTORS AND EVIDENCES OF HEALTH

a. Diet

1. At least one cup of milk daily.
2. At least three large servings of greens (cooked or uncooked in a week).
3. Fresh fruit once a day.
4. Some vegetable other than potatoes every day.
5. Some food necessitating mastication every meal.
6. Eating no food between meals.
7. Drinking at least four glasses of water daily.
8. Eating three regular meals daily.
9. Devoting one-half to one hour daily to vigorous physical exercise in gymnasium or swimming pool (at least three hours exercise a week outdoors). Exercise should be vigorous enough to cause deep breathing.
10. Daily tonic bath and skin friction of type suitable to individual.
11. Giving eight to nine hours in bed and to sleep daily.

12. Lying down and resting ten to twenty minutes between 11.00 a. m. and 2.00 p. m. each working day.
13. Devoting one to two hours daily (in addition to daily exercise) to social recreation or recreative reading, or other recreative occupation.
14. Keeping one full day each week for rest from regular work.
15. Using at least two evenings or afternoons a week in addition to the seventh day, for non-professional activity. (Occasional use of one or both of these evenings of half-day periods for professional activity, might be justified in an emergency.)
16. Dressing hygienically. Clothing protecting against sudden change in temperature. Shoes sensible in shape, guarding against marked changes in height of heels.

PROFESSIONAL INTEREST AND GROWTH

There is great personal advantage in occasionally appraising oneself. "Professional Interest and Growth" is considered by educators at large as one of the most important factors of success. Inasmuch as such activities occur largely outside of a supervisor's range of observation, she is often wishing for some means for giving full credit and fair rating for such professional service. By filling out the following form, art teachers can estimate their achievement while in professional service:

1. No. of art books read . . .
Titles:
2. No. books on general education read
Titles:
3. No. art magazines read regularly
Titles:
4. No. general education magazines regularly read
Titles:

*Notes from Personal Health Standard and Scale published by Teachers' College, Columbia University, New York, N. Y.

5. Miscellaneous professional reading
Comments:
6. No. definite research projects carried through as for a talk, article, teaching or other objective
Comments:
7. No. weeks in study for credit or otherwise as evening school extension or correspondence work, summer school, systematic private study
Type of study:
8. No. days educational travel
Value:
9. No. visits to other schools
Where:
10. No. sessions school institute and conventions
Where:
11. No. art lectures and programs including Kal. Inst. of Arts
Comments:
12. Outside professional practice
Comments:

STUDIES IN GENERAL PERSONALITY

- I. DRESS. Always well groomed, dressing with distinction as to style and correctness as to occasion; never considering "anything will do everyday."

"Dress and address, those are listed in their chronological order rather than in their order of importance, for the first impression taken ninety-nine times out of a hundred is an eye impression."

"Dress is the table of your contents."—*Lavater*

"As to matters of dress, I would recommend one never to be first in the fashion nor the last out it."—*J. Wesley*

- II. POSTURE AND CARRIAGE. Habit of erect standing and sitting posture, grace and lightness on the feet, tabooing the one-time popular "Debutante slouch."

"A knowledge of stature and correct posture is necessary if any degree of personality or individuality is to be emphasized. To stand correctly is the first requisite of the graceful figure. In the beauty of correct posture lies much of the charm of many of the celebrated pieces of sculpture."—*Picken*

- III. CHARACTER. Integrity, sincerity, genuineness, soundness of moral principles, giving no question as to correctness of life.

"Character is like stock in trade, the more of it a man possesses, the greater his facilities for making additions to it. Character is power, is influence; it makes friends; creates funds; draws patronage and support and opens a sure and easy way to wealth, honor, and happiness."—*J. Hawes*

"If you would create something, you must be something."—*Goethe*

"People best show their characters in trifles, where they are not on their guard."

"You know I say just what I think, and nothing more or less. I cannot say one thing and mean another."—*Longfellow*

"Integrity is the first step to true greatness."—*C. Simmons*

- IV. SELF RELIANCE. Self confidence, not self pity.

"Self reliance comes with a well balanced body and a well balanced mind."—*Babson*

"Faith and optimism combined with incessant endeavor will triumph over almost any hurdle in life."—*Charles Lee Cook*

- V. RESPONSIBILITY. Devotion to duty, dependable, never unreliable and tardy in relation to appointments.

"Responsibility walks hand in hand with capacity and power."—*Holland*

"I do every piece of work as if my whole future depends on it."

- VI. JUDGMENT. Rational behavior; freedom from impulsiveness and temper; charitable and fair both in giving and receiving criticism.

"The seat of knowledge is in the head, of wisdom in the heart. We are sure to judge wrong if we do not feel right."—*Hazlitt*

"Be charitable and indulgent to everyone but thyself."—*Joubert*

- VII. RESERVE. Poise, dignity, balance.

"Reserve is the truest expression of respect toward those who are its objects."

"Poise and not pose is one of character's most forceful manifestations."

- VIII. TACT. Nice discernment and delicate skill in saying and doing exactly what is expedient or suitable in given circumstances.

"Tact comes as much from goodness of heart as from fineness of taste."

Three of the "Ten Commandments of Salesmanship" are, "Be agreeable; don't argue, and be human."

One form of tact is "Giving away praise."

IX. COURTESY. Charm of manner; social graces. The aptitude to adjust oneself to one's surroundings, never to seem ill at ease.

"Life is not so short but there is always time for courtesy."—*Emerson*

"Small kindnesses, small courtesies, small considerations, habitually practiced in our social intercourse, give greater charm to character than the display of great talents and accomplishments."

"Prettiness does not matter. If a woman has charm and energy, she can secure whatever she desires, love, success, power."—*Sarah Bernhardt*

X. MODESTY: Humility

"Humility and modesty are the sobriety of the mind as temperance and chastity are of the body."—*Whitecole*

"The rich personality, like the deep river, courses along rhythmically. It is unobtrusive, unspectacular. It does not flash; it glows. It never behaves unseemly and is not puffed up."

XI. APPRECIATION, FRIENDLINESS, DEMOCRACY. Having a wide friendliness toward many, never cliquey with a few or having a superior feeling toward any.

"Life is to be fortified by many friendships."—*Sidney Smith*

"Your little child is your only democrat."—*Mrs. Stowe*

"If a man does not make new acquaintances as he advances through life, he will soon find himself left alone. One should keep his friendships in constant repair."—*Johnson*

"The only way to have a friend is to be one."—*Emerson*

"There is a sound, logical reason for advancing a man who appreciates his superior, for this appreciation implies understanding of his employers' aims, and sympathy with his methods."—*American Magazine*

XII. ENJOYMENT OF BEAUTY

Never lose an opportunity of seeing anything beautiful; for it is God's handwriting—a wayside sacrament. Welcome it in every fair flower, in every fair sky, in every fair face, and thank God for it as a cup of blessing."—*Emerson*

"There is a deity within us who breathes that divine fire by which we are animated."—*Ovid*

"The grand essentials to happiness in this life are something to do, something to love, and something to hope for."

"All who would win joy, must share it; happiness was born a twin."

"Happiness is a sunbeam which may pass through a thousand bosoms without losing a particle of its original ray."—*Jane Porter*

XIII. VOICE

"There is no index of character so sure as the voice."—*Tancred*

"How often you are irresistibly drawn to a plain, unassuming woman whose soft, silvery tones render her positively attractive."

STUDIES IN DYNAMIC PERSONALITY

I. PERSONALITY: A comparison may be made between personality and an automobile. General personality is like the appearance in proportion, line, color, polish, as well as the comfort of its cushions. Dynamic personality corresponds to the parts that involve motion, the motor, self-starter, electric current, gas, and also the driver at the wheel.

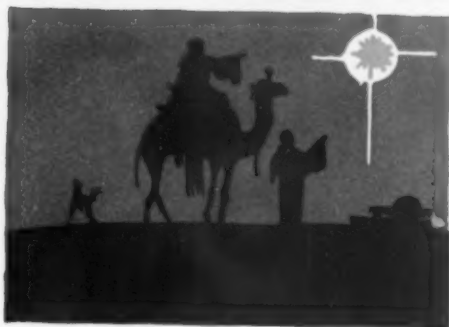
II. Ability may be regarded as a cold motor. Certain things which we call traits of dynamic personality are what make the motor go."—*American Magazine*

III. "The world's workers have always been divided into two classes—those who lead and those who follow—men who keep in the beaten track and those who leave it to blaze their own trail. Genius is oftener a matter of sheer hard work than of inspiration."—*Spillman*

DYNAMIC PERSONALITY—three kinds.

a. The superior general personality, charming to meet but weak dynamically, little initiative, waits to have things suggested to him, slow even in following suggestions, a follower like the car that has to be towed.

b. The driving, dynamic person but possessing a poor general personality, the talkative, hurried, fussy individual who uses up a lot of his own energy and that of other people unnecessarily because through lack of concentration and foresight he has to constantly call people for conferences or service, etc. Often an aggressive individual whose lack of tact brings about opposition and ill feeling, who drives over people's ideas and feelings, regardless of conse-



THE WISE MEN AND CAMELS IS A CHRISTMAS STORY ILLUSTRATED FOR AGES AND ONE THAT IS A FAVORITE PICTURE WITH YOUNG AND OLD

The School Arts Magazine, November 1928



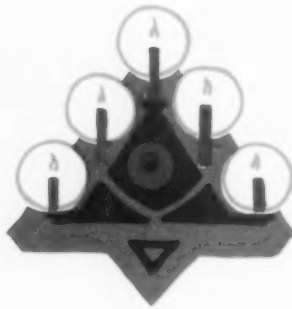
THE CHRISTMAS CAROLS FROM EARLY TIMES UNTIL TODAY
FORM THE SUBJECT FOR MANY HOLIDAY GREETING CARDS

The School Arts Magazine, November 1928



THE SNOW-COVERED HOME WITH LIGHTED WINDOWS AND SMOKE CURLING FROM QUAIN
CHIMNEY BESPEAKS OF HOSPITALITY AND WARMTH WITHIN FOR THE CHRISTMAS GUEST

The School Arts Magazine, November 1928



CHRISTMAS CANDLES AND GLOWING LANTERNS, SYMBOLS OF CHRISTMAS CHEER AND HAPPY HEARTS

The School Arts Magazine, November 1928

quences to reach his goal, who does much self advertising and demands notice and credit, like the car with the open cutout, frequent honking, puffing exhaust, rasping brakes and rattling machinery whose driver disregards traffic signals, the rights of pedestrians, etc., in his frenzied desire to achieve his goal.

c. The person with both general and dynamic personality of a superior type is like a fine appearing, quiet, powerful motor that follows its well directed course with certainty, precision and safety. Such a person, while having a deep well of glowing enthusiasm, is well balanced, has orderly habits to conserve time and energy, absolutely knows his goal, perfectly organizes each step of procedure, lubricates any friction with the oil of friendliness, and his personal charm and sure ability commands and carries with him the co-operation of all concerned. Constantly alive to every old or new thing that has bearing on the thing at hand, alert to the success of each successive step in his project, he reaches the culmination without ado.

IV. "ENTHUSIASM makes a man eager, energetic, optimistic, gives him courage, belief, vision." It is like the electrical force and gas pressure which is effective when connected up with machinery that goes. The quality of this force determines the action of the motor.

V. INITIATIVE may be compared to the ignition and self starter which connects the power of enthusiasm with the motor of ability and starts action.

"Initiative is so priceless an asset that you should go out of your way to encourage it."

"An eagerness to be serviceable in unexpected ways is an important factor in successful headway."

VI. LEADERSHIP is the motorist at the wheel, the brain power that guides the force produced by ideas combined with enthusiasm and initiative. Factors of forcefulness are effectiveness of speech, self confidence, initiative, resourcefulness, ability to accept and use criticism, self control. "To be a leader in any movement one must cultivate the habit of backing his own judgment. He

must storm the situation and stand by his guns."

VII. DETERMINATION in overcoming counteracting factors is the will power or the motor taking hold. Counteracting factors may be improper combination of units that do not fit together, friction of parts that should work together but do not for lack of oil of tactfulness, material not correctly prepared for service, lack of illumination, bad roads or congested highway causing a difficult environment. A strong native motor of ability makes the grade. "To fix your eyes resolutely upon a given goal shortens the distance to its attainment." Think constructively of the things you want; visualize them vigorously.

"A man's ideal is the most important thing about him."

Look back over the various plans you have made during the past years. Enumerate all you can remember, and see how many of them you have actually put through.

VIII. EXECUTIVE CAPACITY is the ability to manage people and affairs, the orderly arrangement of machinery expertly guided by right leadership that not only guides the wheel but effectively operates the clutch, brakes and accelerator, and expedites the execution of all repairs. "The man who can organize the brains of other men, who has the faculty of inspiring them to the accomplishment of an undertaking, and the moral courage to battle through to victory without shifting responsibility or crying quits, is the man who has executive ability." The person without executive ability allows his work place to get cluttered up with things, does not check up on shortage of materials, and neglects securing needed repairs or equipment, has little sense of passing time, frequently tardy, and feverishly works long overtime, gets nervous and exhausted because of lack of organization and forehanded planning.

"I will study myself systematically, take an inventory and list my good points and my bad points. I am determined to be strong in exactly the points where I am weak. I will treasure as gold nuggets criticisms that come from friends and associates."

How to Make Wire Dolls

VERA B. EDWARDS

Kendallville, Indiana

THE quaint frolicsome doll illustrated is made almost entirely of wire and smartly dressed in crepe paper slashed to crisp fringe. It is easily and quickly made, and can be both useful and entertaining. The original was made to pose enticingly on top of a box taken to a supper where boxes, each filled with food for two, were sold to raise money for a class fund. The skirt and hat of the costume were of bright orange color, while the body, arms and legs were white. The box was wrapped with orange colored crepe paper. The features of the doll were drawn with India ink. The doll was fastened to box cover with spool wire wrapped with crepe paper.

By bending the arms and legs and body a wire doll can be posed in many amusing and picturesque attitudes, and is charmingly quaint placed in different spots about the house. In making a doll for this purpose, select carefully the color of the paper for costume so that the doll will seem a real part of the decorative plan of the room.

MATERIALS

One packet of each color crepe paper is required; three No. 15 heavy wires, spool wire, a bit of cotton, paste and India ink. Cut two of the No. 15 wires in two in the center, providing four pieces of equal lengths. These are for the arms and legs. Bend each wire back about one inch at both ends as

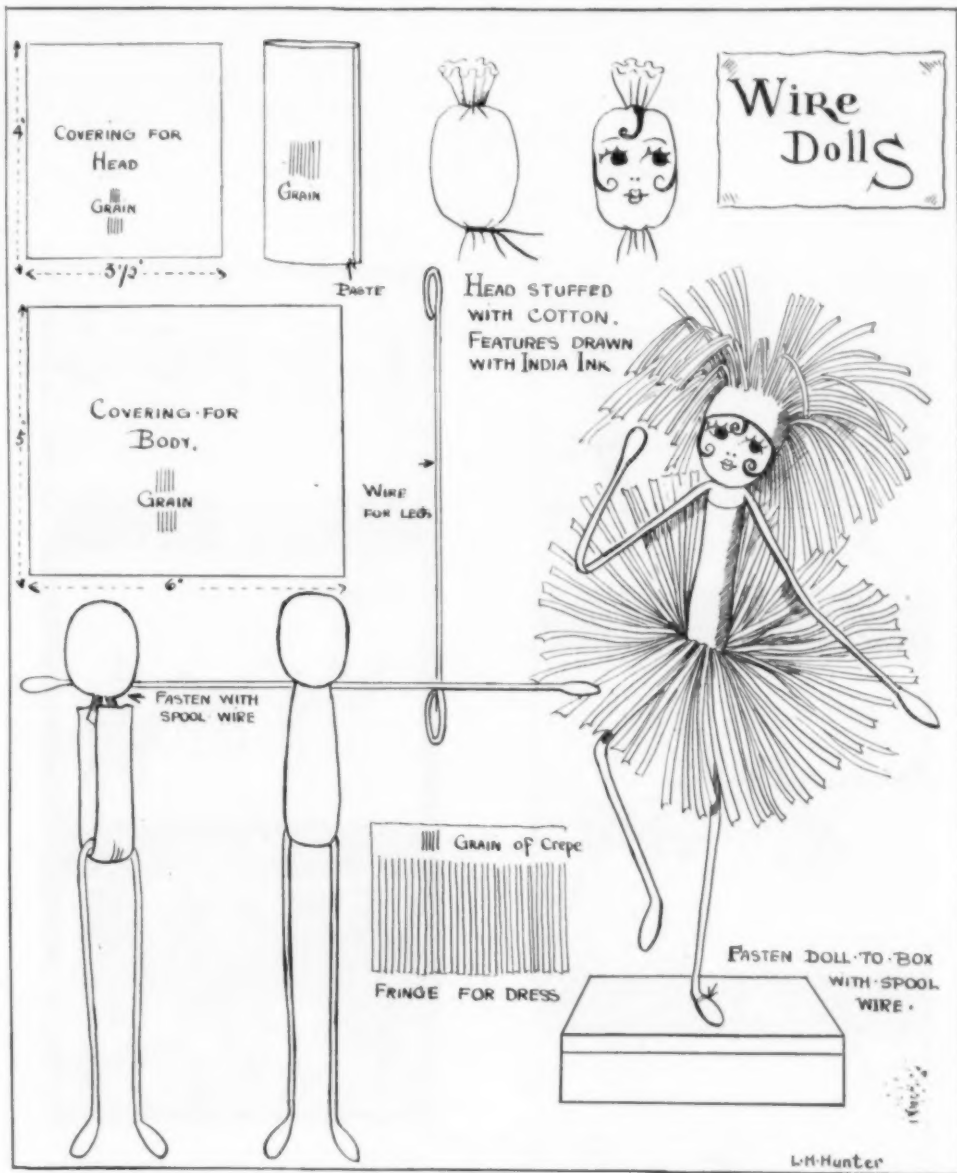
shown for hands and feet. Cut a 10-inch length of wire for the body. Wrap all the wires; then, with strips of crepe paper $\frac{3}{4}$ inches wide folded lengthwise in the center, wrap until the desired thickness is achieved, about $\frac{1}{4}$ -inch thick for the arms and legs, and $\frac{1}{2}$ -inch for the body, keeping quite thin or tapering at the ends.

To make the head, cut the paper according to the measurements shown. Form a firm ball of cotton about 1 inch in diameter, wrap it with the paper covering and fasten at top and neck with spool wire. Draw in the features with the ink or, of course, water colors can be used to tint as desired.

Bend wires for legs and body and put together as shown in the lower left-hand corner of drawing and fasten the head to body with spool wire. Fasten the arms in place by twisting tightly the length of wire provided for arms once around the neck of the doll. Bend at elbows as desired.

The doll is now ready for its frivolous costume. Cut two strips of paper fringe, one for the head dress and one for the skirt. Cut the strips $3\frac{1}{2}$ inches long and 3 inches wide, grain of the paper up and down. Cut the fringe with the grain of paper, leaving a band at top $\frac{1}{2}$ inch wide to fasten around head and body. Fasten the cap to head and skirt to body with paste.

Cut covering for body and wrap around the body wire. Paste down the edge in the back.



A WIRE DOLL WITH FRIVOLOUS COSTUME, DESCRIBED BY VERA B. EDWARDS, KENDALLVILLE, INDIANA

A still more strikingly gay and colorful effect can be achieved by cutting several thicknesses of fringe for hat and skirt each of a different color. The purpose for which the doll is intended will suggest color combinations interesting and appropriate; red, white and blue,

would be suitable for patriotic occasions; red and green for Christmas parties; the warm autumn shades like gold, henna, reds and browns for the harvest festival; the pastels for May and June, or the class colors for high school affairs.



BRUSH DRAWINGS WITH WRITING INK, MADE BY PRIMARY CHILDREN TO ILLUSTRATE STORIES AND OCCUPATIONS. RECEIVED FROM REGINA TIEGEN, SIOUX FALLS, SOUTH DAKOTA

ART FOR THE GRADES



HELPS IN TEACHING
ART TO THE CHILDREN



CONTRIBUTING EDITORS

WILLIAM S. ANDERSON
Supervisor of Art, Wichita, Kansas

ELISE REID BOYLSTON
*Assistant Supervisor of Fine and Industrial Arts,
Atlanta, Georgia*

ELBERT EASTMOND
Head of Art Department, Provo University, Provo, Utah

BESS ELEANOR FOSTER
Supervisor of Art, Minneapolis, Minnesota

JANE REHNSTRAND
*Head of Art Department, Wisconsin State Normal School,
Superior, Wisconsin*

CLARA P. REYNOLDS
*Director of Fine and Industrial Arts, Grammar and High
Schools, Seattle, Washington*

AMY RACHEL WHITTIER
*Head Teacher Training Department, Massachusetts
School of Art, Boston, Massachusetts*

NELL ADAMS SMITH
Director of Art, Toledo, Ohio

JESSIE TODD
*Department of Art Education, University of Chicago,
Chicago, Illinois*

BEULA M. WADSWORTH
Supervisor of Art, Kalamazoo, Michigan

Ten Little Lessons in Color Study for the First Grade*

FRANCES S. LAVENDER

Ionia, Michigan

THE three-fold purpose in this series of lessons in color study for first grade children is this: first, to help the children to see color in nature and to compare it with a given standard; second, to teach them to observe the color combinations found in the commercial world; third, to give them many experiences in handling and arrangement of colors so that they may know how these colors will look when used together.

LESSON ONE—PRIMARY COLORS

The first grade color study is based on the three primary colors, yellow, red and blue, combined with the three neutrals, black, white, and gray. At the beginning of the lesson, give each pupil three squares of paper, 4" x 4", of each of the normal primary colors and three squares

of each of the neutral colors. We have thus given the children their standards for judging and comparing the colors they see on every hand.

Take up the study of yellow: yellow is the sunshine color. It makes us cheerful and happy. It is our lightest color, etc. We call this normal yellow because it is the purest, clearest yellow that can be made. 1. Name things we eat that are yellow—lemons, butter, bananas, etc. 2. Name flowers that are yellow—daisies, buttercups, goldenrod, etc. 3. Look about the room for yellow things—pencils, flowers, dresses, etc. Lay the square of normal yellow next to each yellow object in the room and see if it is near normal yellow. Anyone who has yellow in his clothes stand up. Is it normal yellow, lighter or darker?

*The remaining five lessons in the study of color will appear in the next number of THE SCHOOL ARTS MAGAZINE

Children become very much interested in looking for yellow things. Ask each child to bring something yellow from home, some flower, fruit, vegetable, cloth, paper, etc. and compare it with normal yellow.

Study red: red is the color for love. We make our valentines with red because we send them to some one we love. We love red in the flag so our soldiers will love their country. Wonder

LESSON TWO—NEUTRAL COLORS

Review the last lesson on primary colors with the children and compare the yellow, red and blue things which the children bring with the normal squares of paper. (See vegetables and fruits gathered by one class.) Take up the study of the three neutral colors: black, white and gray. Give each pupil three squares, 4" x 4", of each color. Anything that is black keeps most all the sunlight



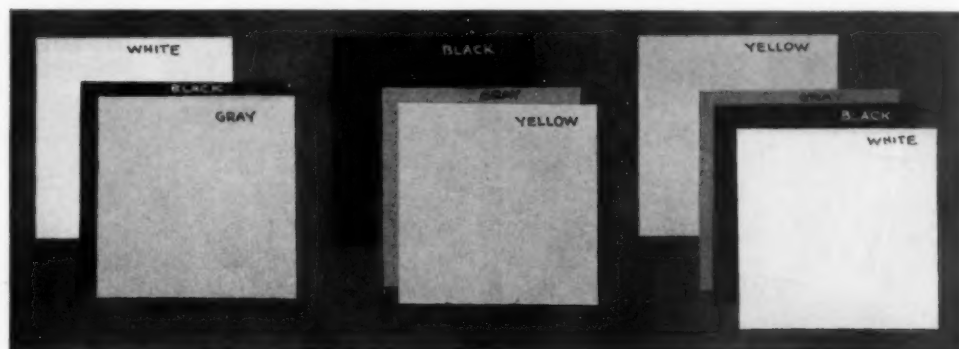
PRIMARY COLORS IN FRUITS AND VEGETABLES

how many boys and girls like red, etc. Study red in the same manner as yellow: first, by naming things we eat that are red; second, naming flowers that are red; and third looking around the room for red things and comparing them with the normal red square.

Study blue: blue is the color of the sky and water. Blue stands for truth. We say a boy or girl is "true blue." We have blue in our flag. What does mother use on wash day that is blue? Study blue in same manner as yellow and red and urge children to bring yellow, red and blue objects to school for the next lesson.

that falls on it. Anything that is white keeps almost none. Since black keeps most all of the sunlight it is a warm color. We wear black and dark colors in winter. We wear white and light colors in the summer time because white does not keep much of the sunlight.

Gray is between black and white. Dark gray looks warmer than light gray. Look over the different gray things you see. There are many different grays all about us. We make gray by adding white to black. Our square is neutral gray. Study the colors black, white and gray in the same manner as the primary colors. First, look around the room for



NEUTRAL COLORS AND A PRIMARY COLOR

black, white, and gray objects. Compare each with the square given the pupils. Second, look over the clothes. How many have black, white or gray, in your clothes? Compare with squares.

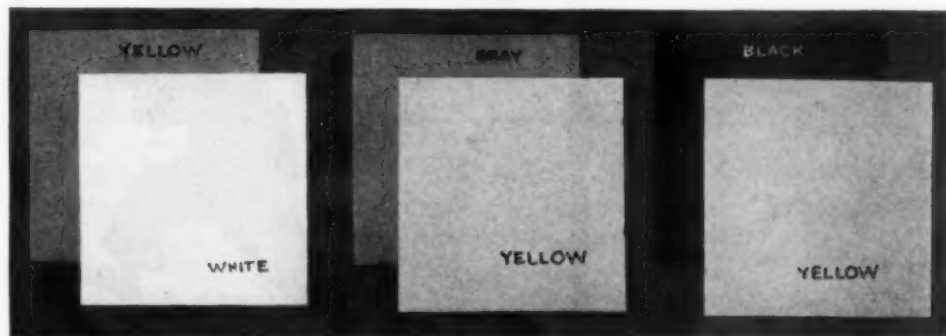
LESSON THREE—COMBINING A PRIMARY AND NEUTRAL

In this lesson we give the children their first experience of combining a color with the neutrals—black, white and gray. Give plenty of opportunity for working out as many combinations as possible. Experience with color is what we need.

Study yellow combined with the neutrals. 1. Lay the three neutrals on the desk. Now lay a yellow square on each (see illustrations). Which do you like best? Which is the softest? Which is

most snappy? Look for examples in the room. 2. Lay two neutrals together as black and white, gray and white, black and gray. Lay a yellow on top of each one. Which do you like best? Which is softest? Which is most snappy? Look around the room for examples. 3. Lay three neutrals together and add the yellow. Which do you like best? etc.

In like manner study normal red combined with one, two and three neutrals and study blue combined with one, two and three neutrals. This is a splendid opportunity for variety in arrangement of colors. One teacher worked out fifty-four different arrangements of normal yellow combined with black, white and gray. Encourage the children to look at the arrangements

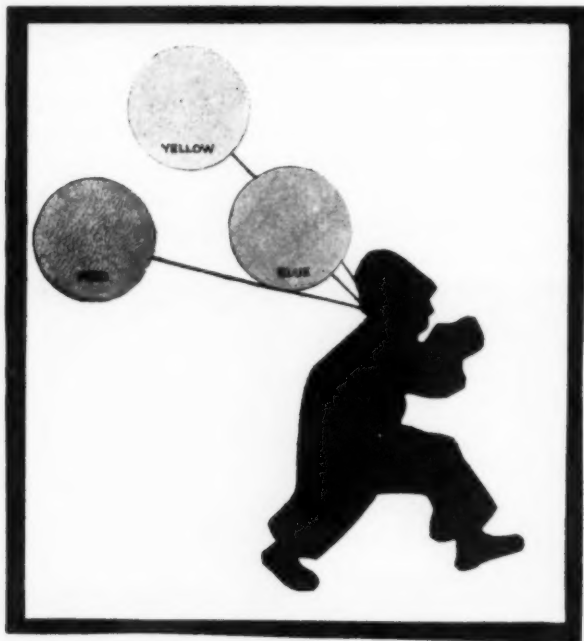


COMBINING ONE NEUTRAL AND A PRIMARY COLOR



ABOVE. A NEUTRAL COLORED ADVERTISMENT AND ALSO THREE DIFFERENT ADVERTISEMENTS SHOWING THE USE OF YELLOW AND BLACK, RED AND BLACK, AND BLUE AND BLACK COMBINATIONS.

BELOW, THE THREE PRIMARY COLOR DISCS AND A DUTCH BOY, A COLOR WHEEL THAT FIRST GRADE CHILDREN WILL ENJOY MAKING.



which the children around them are making as well as their own.

LESSON FOUR—STUDY OF ADVERTISEMENTS

Review the color combinations of last lesson. Each child should make three combinations of yellow and neutrals, three of red and neutrals, and three of blue and neutrals. Always ask children to make a decision as to the one combination they like best in each color.

The teacher should have six or eight copies of the *Saturday Evening Post* or similar magazine that has a number of ads using just one color with the neutrals. Conduct the class as a whole first. Ask pupils to take one of each of their colors in hand. Come around the table or desk and study the ads with the teacher. Turn over the leaves of the magazine until an ad using yellow,

red or blue with black, white and gray is found. Compare the color in the ad with the normal. Compare the black and gray with the squares. Study six or eight ads; then divide the class into groups of five or six pupils. Each group study from one magazine. This study should teach the children to look for ads in magazines at home. Each one should bring several ads from home for the next lesson. Mount the best ones, and pin them on the display board.

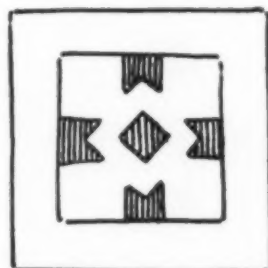
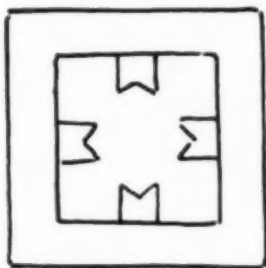
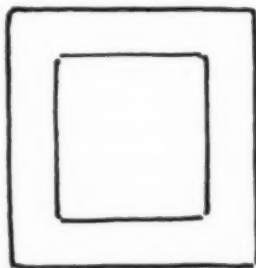
LESSON FIVE—COLOR WHEEL

Each pupil will enjoy making a color wheel which will help fix the color positions in mind. Use patterns for boy and disks so that color wheel will be as perfect as possible. Pin the color wheels above blackboard and leave them there for a number of weeks so that children may see them many times a day.

A Simple Lesson in Design and Color

JESSIE TODD

University of Chicago, Chicago, Illinois



IN THIS lesson the children were each given a square of ordinary drawing paper. They covered it with a wash of yellow. When this was dry, they were ready to make the design. The teacher said, "I will show you another way to make a design in a square."

Each child drew another square inside of the big square. Then the teacher drew a diagram on the board. She made several examples to illustrate what she was saying.

She showed them how they might begin by putting a design unit in the

center of each side of the square. Then they could go ahead and try to fill the square.

As you remember, they had a yellow coat of paint on the square. The teacher limited them to orange and green. She showed them how orange is made partially of yellow and so is green;

so they have something in common. With the yellow undertone also, the result was a harmony.

On another day, they began just as in the former lesson, but they used the color scheme red, yellow, blue. The yellow undertone helped to harmonize the blue and red.

Color in the Grades

ELLA DePASS

Camden, South Carolina

IT SEEMS to me that it is much more important to teach children the beautiful color combinations than to teach them to draw apples and candlesticks. For the latter knowledge only about one out of every hundred will ever have any practical use, while the former every one unconsciously uses each day. Why do we say that this person has good taste and that one vulgar? Is it not because one knows which colors are beautiful together and the other does not? Certainly there is no reason why the coming generation should not have "good taste" if our public school art teachers properly stress this phase of their work.

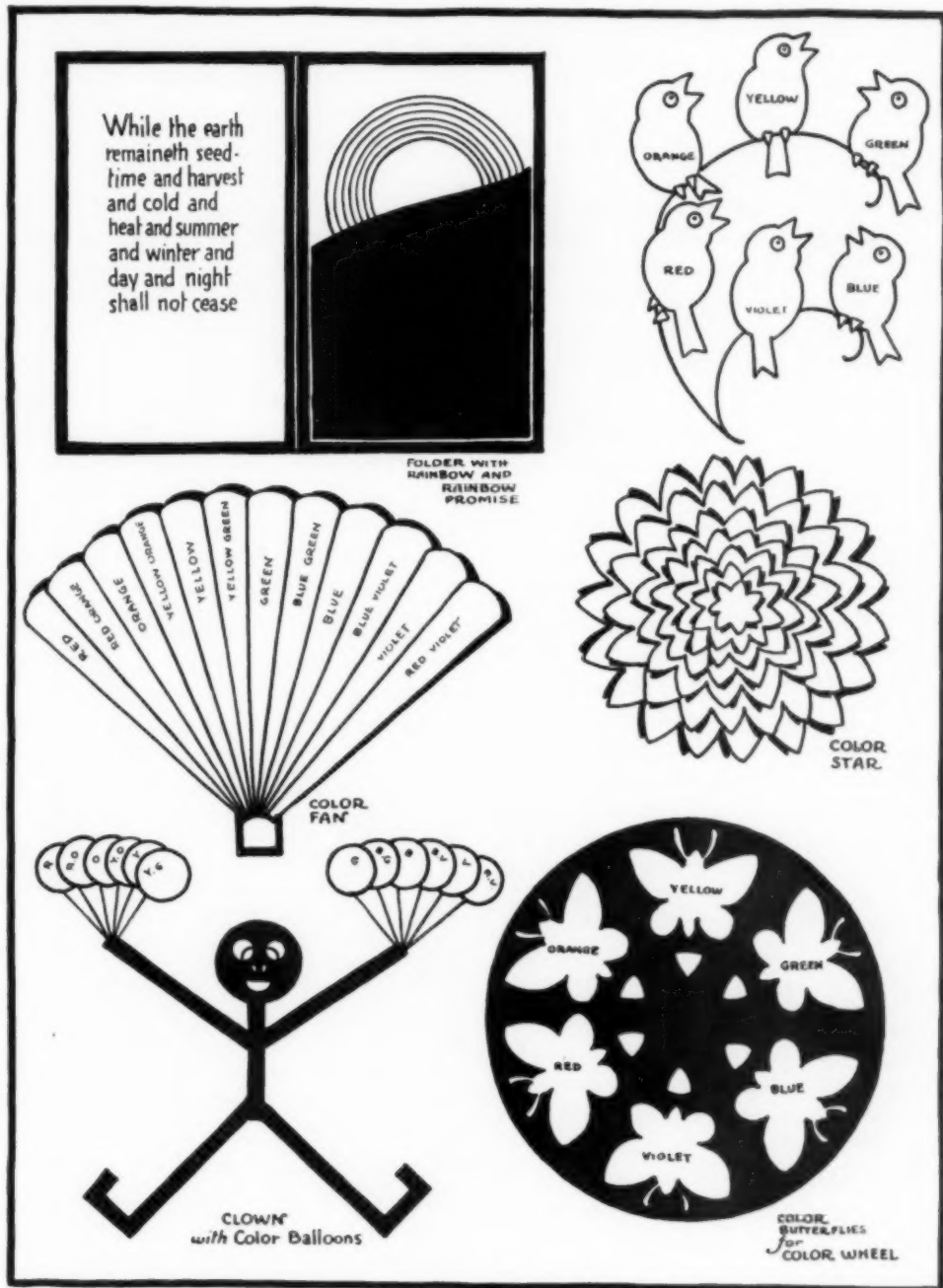
Of course, it is not a mere matter of teaching theoretical color schemes. We do not want our little girls wearing red dresses with green sashes simply because red and green are complementary and therefore beautiful together. That is

the difficult point. We must show them that the colors which make up a very effective and perhaps beautiful advertisement would never do for a dress.

In the grades I found that by having the children study the little girls' plaid dresses and the little boys' ties and sweaters they soon knew which colors were pretty together. I would place one little girl before the class and have them tell me what color scheme her dress was. They took great delight in knowing whether Mary's dress was monochromatic or complementary!

I feel that I benefited these children more by teaching them these things than I would have had I concentrated on apples and candlesticks. I am sure that my girls will never wear red hats with pink dresses nor my boys approve of their sisters' doing so.





GOOD IDEAS FOR COLOR HARMONY CHARTS FOR TEACHING COLOR IN THE GRADES

The School Arts Magazine, November 1928

Snow Modeling

INDIANOLA WILLCUTS

Supervisor of Art, Duluth, Minnesota

SNOW modeling is a fine problem for worthy use of leisure time. It affords much joy to the sculptors, and arouses keen appreciation from the public. This is a problem for all pupils in grades IV-VIII and high school.

Approach. With the help of the children, the teacher should make charts on animals, birds, figures in action and sculpture. The *Geographic Magazine* for November 1916 and May 1918 have excellent material on animals. Silhouettes of animals and figures are helpful. Post cards and photographs of animals in sculpture may be secured from the Metropolitan Museum in New York City. From suggestions found in the pictures the children may make models in clay as a preliminary to a snow modeling contest. Exhibit these models with a poster for the contest in a store or bank window.

Two ways of modeling in snow:

I. A wooden frame may be used. Select a picture of an animal. From this get the proportions in inches. This should be carefully planned. From these proportions build a rough framework of wood using the proportions in feet instead of inches, that is if the back of a buffalo measures four and one-half inches in the picture, build the frame for the back four and one-half feet long.

The boards for the legs must be at least one foot or one and a half feet longer than the legs are to be when finished. This extra length of frame-

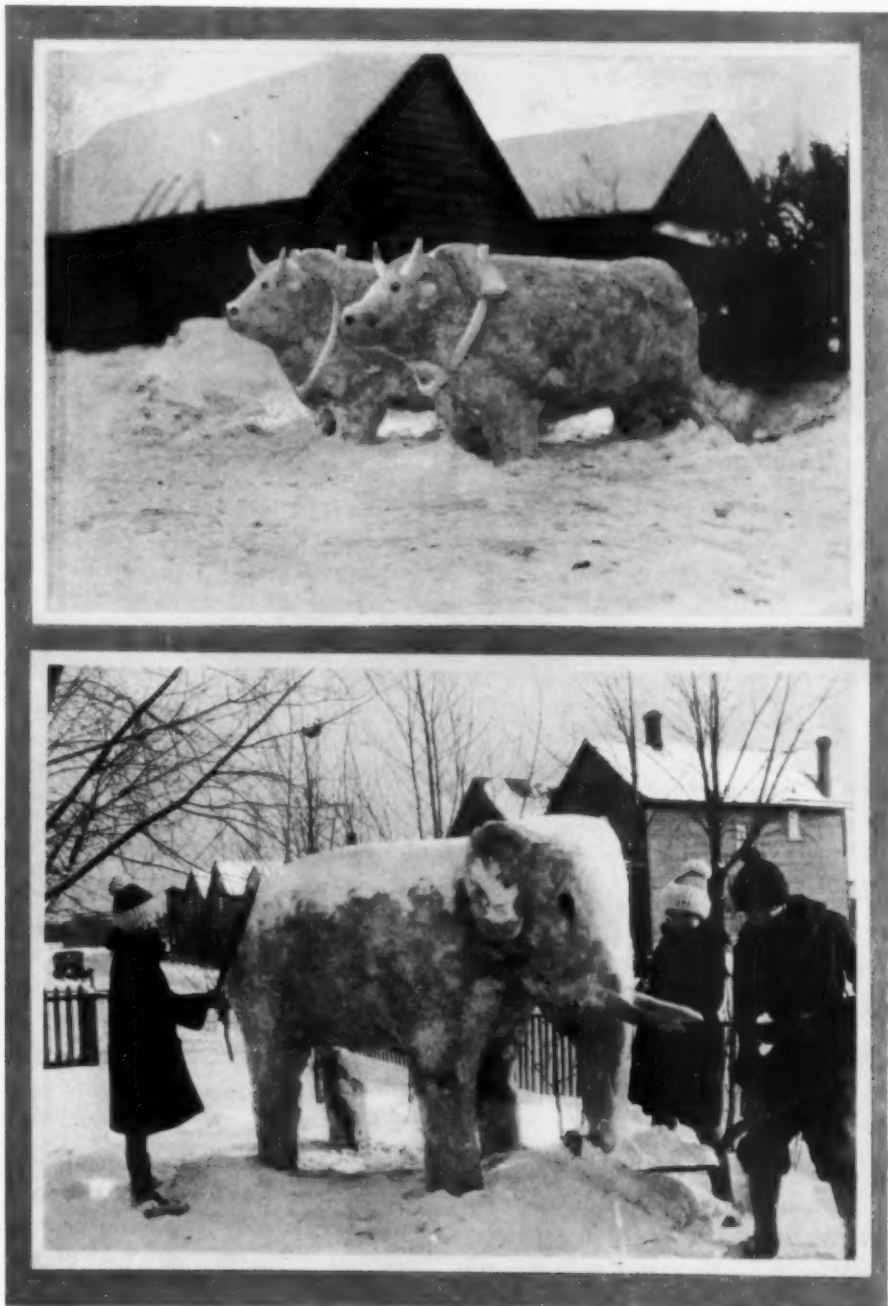
work must be pushed down into the mound of snow on which the model is to stand. This affords good support. When the frame has been carefully placed on the mound, begin to pack snow onto it.

If the weather is very cold, the snow will not pack well. This necessitates the pouring of water onto a pile of snow, from which the sculptor takes the moistened snow to build up his model. When the snow has frozen somewhat, portions may be cut away.

II. A mound of snow may be built up without a frame. Some boys find it much more helpful to pile up a solid mass of snow on the mound for the base and cut away portions as a sculptor does in marble. If this plan is to be followed, the snow must be well packed in a shape somewhat like that which the model is to have; for example, in modeling a dog sitting up on its hind legs, the pile of snow should be in the shape of a tall mound, slanting on the back. It is very often necessary to pour water onto the pile to help hold it together well. When shaped mound is quite firm, dig away portions with hands, chisels, spoons, small shovels, or any tool that will assist in making the object as excellent as possible. Do not add buttons, coal, etc., for eyes or face. Think of the model as a piece of sculpture. The chart on sculpture will help here.

Helpful Suggestions:

1. If possible, plan a snow modeling



SNOW MODELLED ANIMALS MADE BY THE PUPILS OF
INDIANOLA WILLCUTS, ART SUPERVISOR OF DULUTH, MINNESOTA

The School Arts Magazine, November 1928



TWO SNOW SCULPTURES BY THE BOYS AND GIRLS OF DULUTH, MINNESOTA

contest. Offer prizes of some sort. This will need the co-operation of some club, or of some of the business men in town.

2. Boys who are gifted and some that are not will want to enter the contest. A very good plan is to encourage those who are not gifted to help some boy who is, by piling snow, carrying water, etc. Of course, the boy who wins a prize shares it with his helpers.

3. Insist on all models being placed on a snow mound about one or two feet high, as this gives the object a more attractive appearance, unless it is something like a team of oxen or a polar bear which needs no mound. The models are better seen by citizens, and placing them on a mound follows the sculptor's

plan of placing his model up nearer the eye level for the observer. (Chart on sculpture will help get this point over.)

4. Make all objects large if possible. Frequently a boy is able to make one life size.

5. Place all models in conspicuous places, so that passers-by may enjoy them. People are amazed at this snow sculpture.

6. To encourage especially gifted children, solicit the help of citizens by asking them to let boys model in their yards. A small sum should be paid to each boy. Teacher may take orders for these models.

7. Hold a contest some Saturday for speedy modeling. A park or open square is the best place. This is cold

hard work for the boys and a hot lunch at noon should be served to them. Award prizes if possible.

8. Take pictures of all models. Newspapers are eager to give publicity to snow modeling.

9. Make charts on snow modeling. Mount kodak pictures on them with stories about the modeling, the contest,

co-operation of citizens, etc. Keep these for exhibit in the spring or for the county or state fair.

10. Encourage children who must eat their lunch at school to model in the schoolyard at noon.

11. If the weather turns warm, cover objects through the day. More snow may be added at night.



How to Make a Gypsy Costume

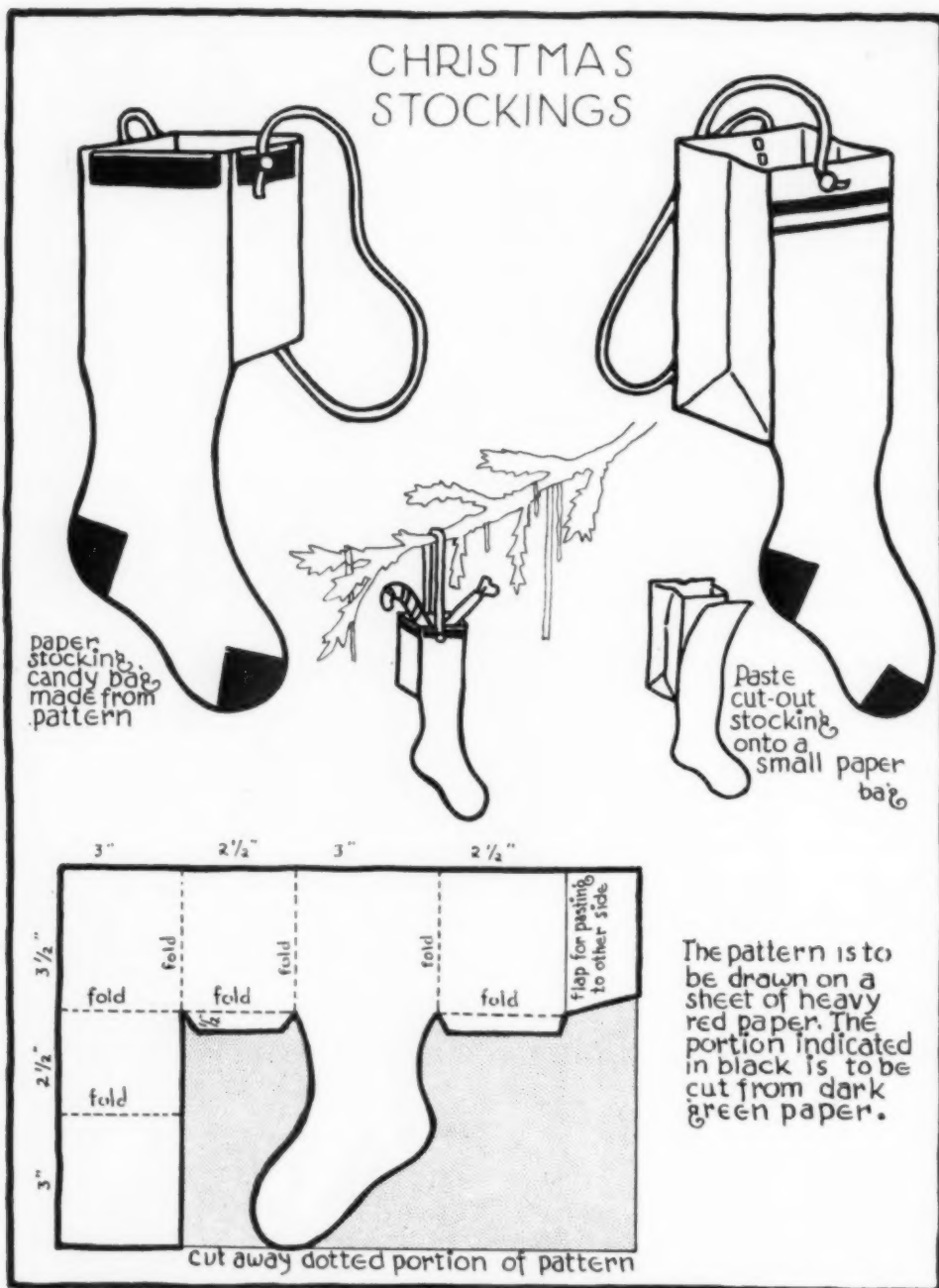
AGNES CURTIS

Harrington Park, New Jersey

IT IS really very easy to make a gypsy costume.

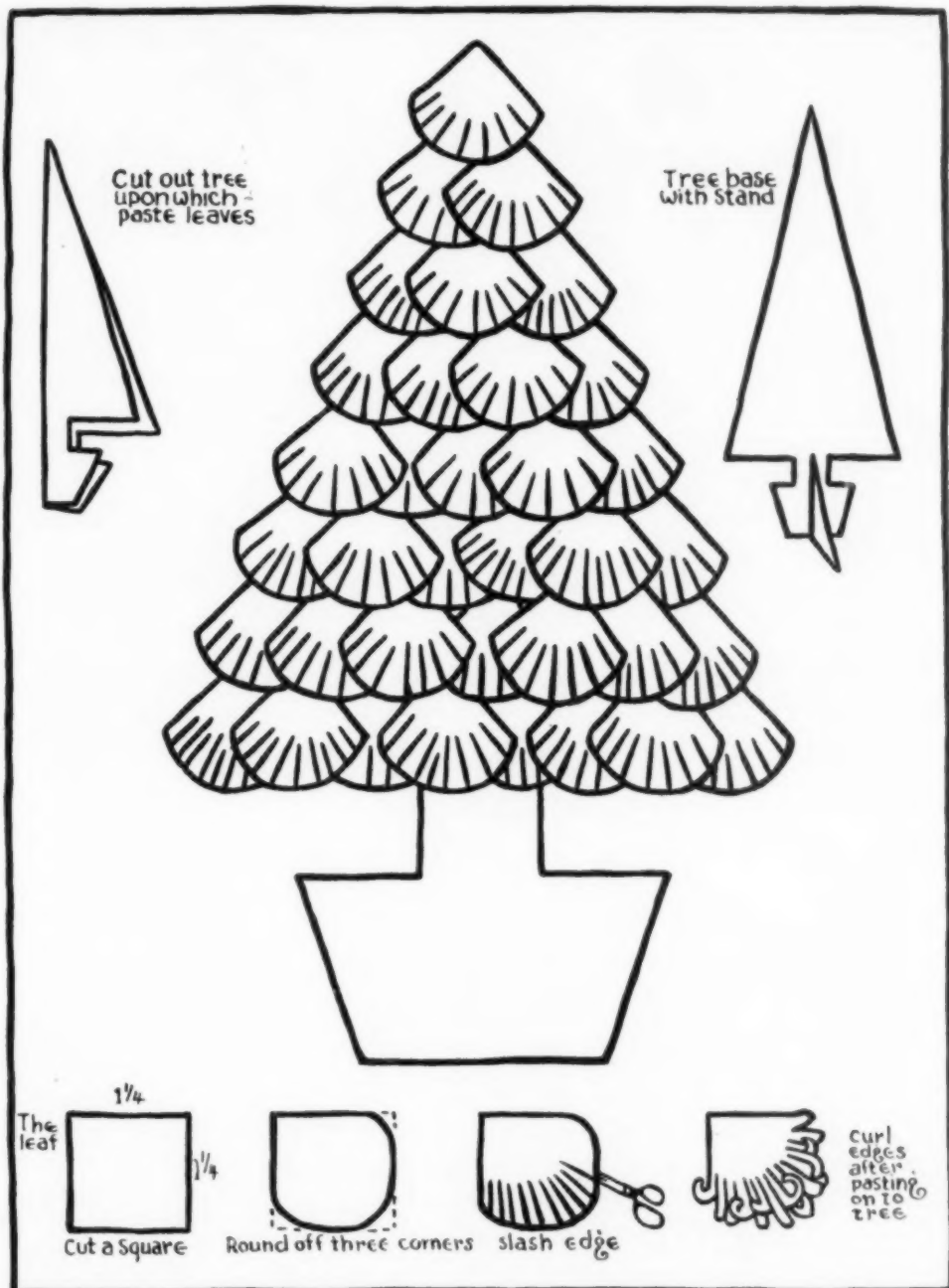
First fashion a muslin slip for the foundation. Then from a double thickness of white or pale yellow crepe paper make a sleeveless blouse. If the skirt is to be more than twenty inches in length, stitch it together lengthwise on the sewing machine. Gather along one edge and sew it to the foundation at the waist line, thus making a very full skirt. For the sash cut a wide strip of red crepe paper and tie it around the waist. Leave ends which have stripes of yellow crepe paper pasted to them. Make the bandana scarf of red, green or yellow crepe paper and knot around the head with the ends hanging at one side. Make the bodice of a double thickness of black crepe paper and bind it with the same color crepe paper which is used for the skirt. Ruffs for the neck and the wrists may be made of any bright color.





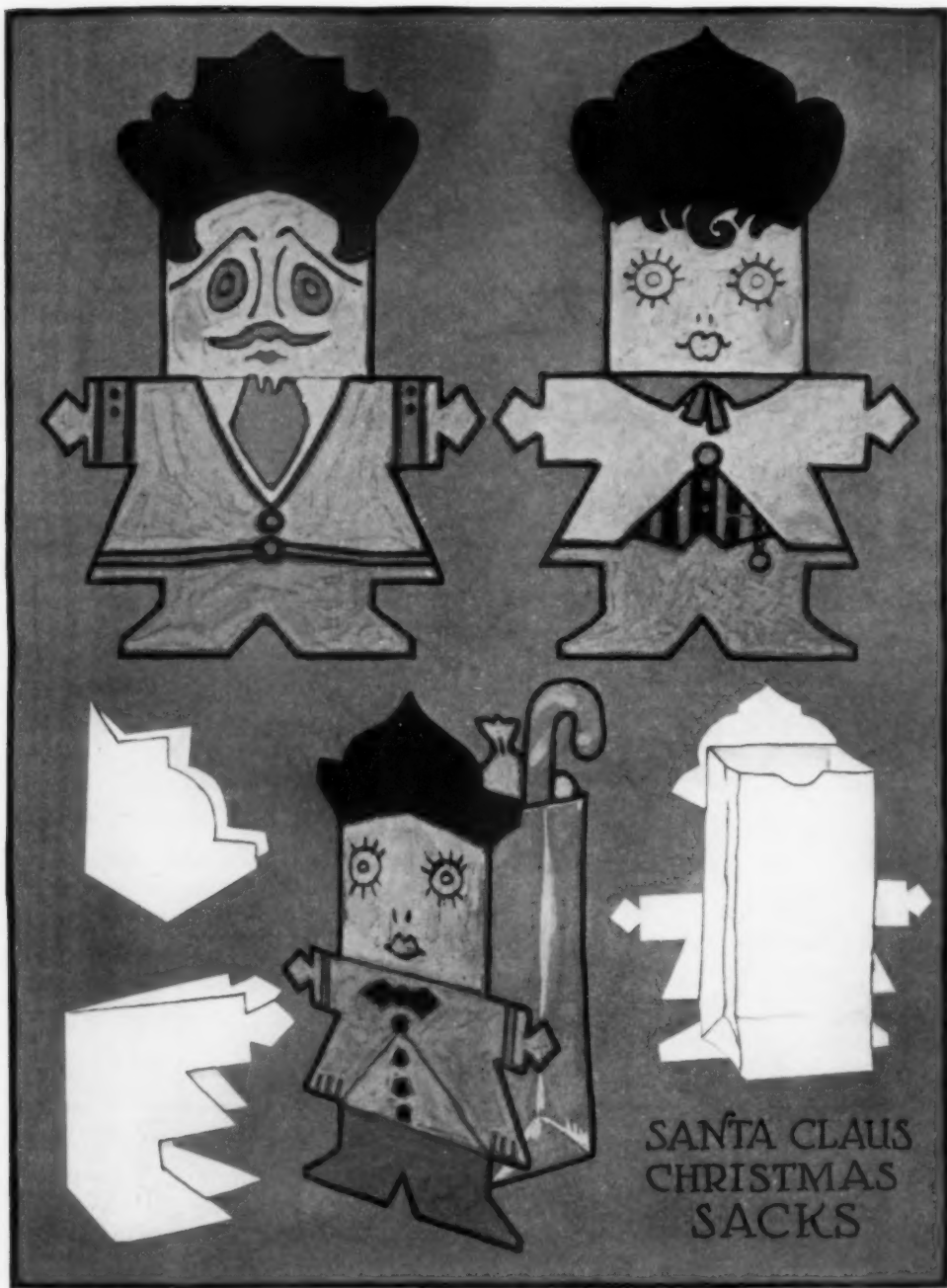
STOCKING BAGS FOR THE CHRISTMAS TREE, DESIGNED
BY LYDIA WILLIAMSON, ART TEACHER, DENTON, TEXAS

The School Arts Magazine, November 1928



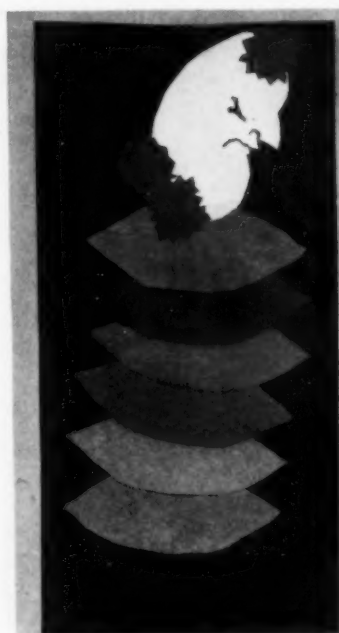
A CHRISTMAS TREE AND HOW TO MAKE IT. DESIGNED BY
P. W. DIEHL, ART SUPERVISOR, VANDERGRIFF, PENNSYLVANIA

The School Arts Magazine, November 1928



SANTA CLAUS CHRISTMAS SACKS MADE WITH COLORED CUT PAPER AND ORDINARY PAPER BAGS MAKE DELIGHTFUL, COLORFUL TREE OR TABLE DECORATIONS FOR THE HOLIDAY. DESIGNED BY LYDIA WILLIAMSON, ART TEACHER, DENTON, TEXAS

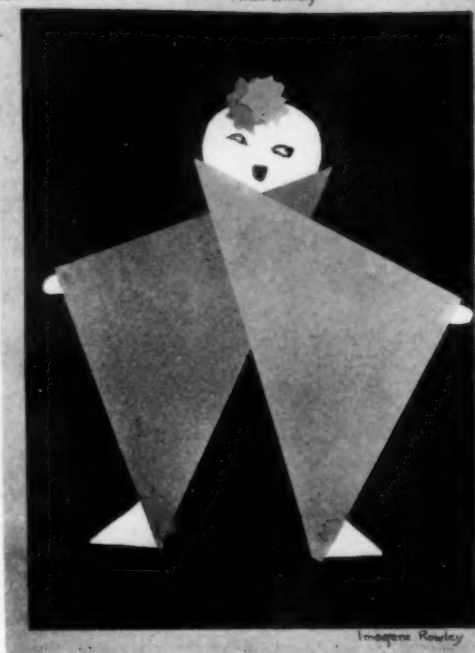
The School Arts Magazine, November 1928



Alice Willey



Barford Ballard



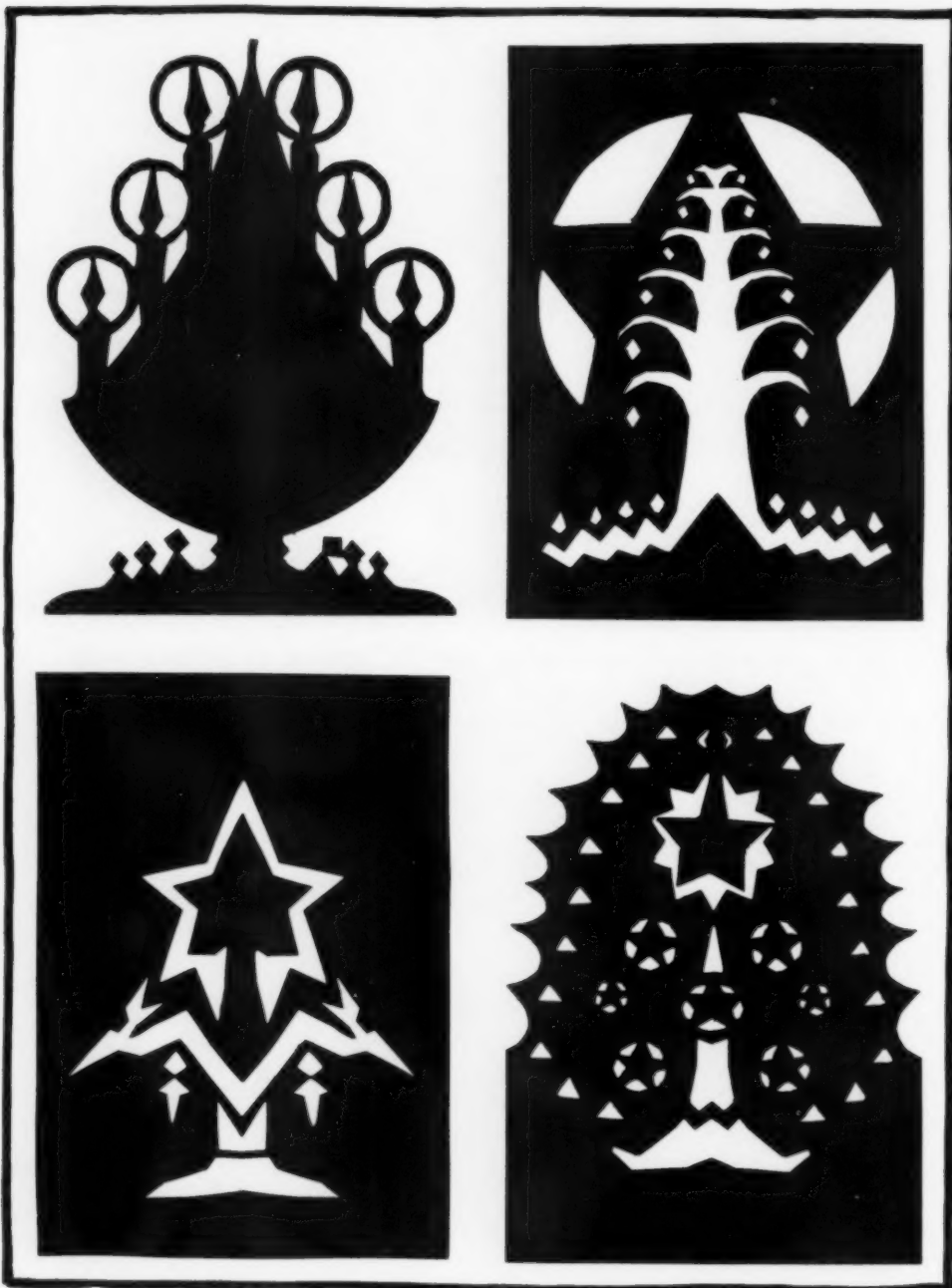
Imogene Rowley



Robert Hendman

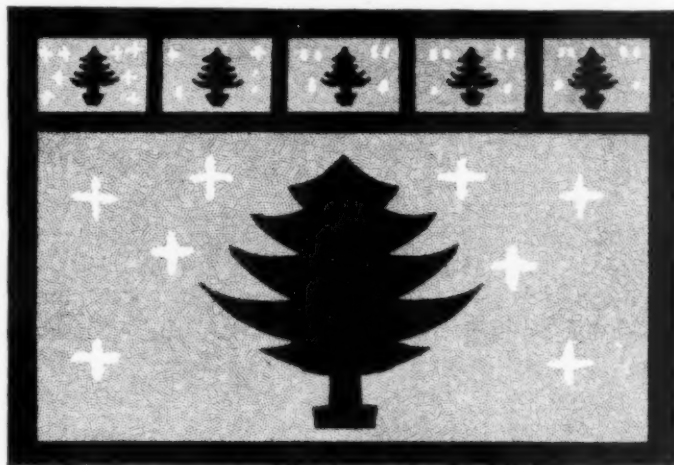
CLOWNS IN COLORED PAPER BY THE SECOND AND THIRD GRADE PUPILS
OF LA HABRA, CALIFORNIA, EVADNA KRAUS PERRY, ART SUPERVISOR

The School Arts Magazine, November 1928



A PAGE OF GOOD SIMPLE CUT-PAPER CHRISTMAS TREES FOR THE GRADES

The School Arts Magazine, November 1928



Christmas Trees! Christmas Trees!

ETHEL WILLIAMS

Covington, Georgia

THIS Christmas Tree border will delight the heart of everyone, teacher and pupils alike. Its glistening icicles and realistic snow give one the thrill peculiar to Santa Claus time.

The pattern for the trees may be cut from any thin paper folded at center, as in illustration. From this pattern cut trees from heavy green paper. A red surface makes an attractive background for the trees. This may be of red calico in strips 10 inches wide or Dennison's crepe paper cut in 10-inch widths—in this way one package of paper makes twenty feet of border. If crepe paper is used I find the following the most satisfactory plan—I pin the crepe paper to wrapping paper cut in 10-inch strips like the crepe paper; this gives the crepe paper a much longer life and does away with the stretching and tearing when

the paper is used without any reinforcement.

Paste the trees at regular intervals, taking care not to have the tips of the boughs pasted down. They are now ready for decorating and oh! what fun. One package of icicles will trim as many trees as anyone will wish to use in a border. These are festooned all over the trees—the tips holding them in place. For further decoration the pupils may cut pictures of toys from magazines or make decorations from colored paper—they always have ideas of their own and it's a teacher's business to provide exercise and use for these ideas. The snow is absorbent cotton—little pinches stuck on at random with a little paste. The work on the border is educational as well as artistic and the effect of the whole border assembled is charming.

Christmas Tree Trimmings

PHILOMENE CROOKS

Art Teacher, Duluth, Minnesota

HAVE you ever given children the opportunity to make their own Christmas tree trimmings? It is great fun and some lovely tree decorations can be made. I shall have to tell you how it was carried on by my pupils.

First came the string ornaments. Besides stringing cranberries, I allowed the children to bring popcorn and string it. The fluffy white kernels were then tinted in many shades with water colors. This proved very effective when the popcorn strings were draped about the tree.

Before telling how the ornaments were made, I wish to state that each child decided on his color combination before attempting to make any decoration. This was painted in water color on drawing paper, and had to have my approval before any further work could be done. The gold and silver that come in little round dishes were used but just to add finishing touches to the decorations.

After finishing our strings, we turned our attention to walnuts. These were carefully separated in the middle, the meats removed and the halves glued together again, being careful to insert the ends of a loop of cord inside the nut, to form a means of hanging it to the tree. They were then painted with water color.

One child had the bright idea of bringing eggshells from which the contents had been taken. The ends of a loop were drawn through a small circle, which was then glued over the hole in the eggshell, in such a way that the loop could be used as a handle. Some of the

children who were good in drawing, were allowed to draw designs on these. They were then treated with a coat of water color.

During the next art period we gilded the pine cones which the children had gathered. Stars were next cut out and covered with tinfoil. Tinsel was sewed to the edges of these.

The boys and girls now wanted larger ball ornaments. None could be found made out of pasteboard. The children took the backs of their tablets, soaked them in a basin of water until thoroughly wet, and then fitted them over curved surfaces, such as cups, baseballs and paint pans. Two such disks had to be made for each ornament. After these were perfectly dry, we carefully removed them and glued the disks together, not forgetting our loop of cord for a handle. The balls were then decorated.

Cornucopias of tonal paper also add a decorative touch to any tree. Beads of different colors and shapes can be used to good advantage.

For the handle, the gold cord used in the wrapping of Christmas packages is much daintier than plain cord.

The preceding Christmas I had saved all of the Christmas cards sent to me by friends. The part of the card on which was written the sender's name was cut off. Two cards were given to each child. Envelopes were made to fit them. The children presented these greeting cards with the gifts they had made to their parents.

Teaching Drawing in Porto Rico

FRANK L. LAMONT

Arecibo, Porto Rico



THE art teacher in Porto Rico plans not only to teach drawing to the children but also to assist indirectly in the Americanization of the younger generation. He has the aim of teaching them to beautify their schoolrooms and their homes by making useful and ornamental products from materials at hand.

The course of study in art when part of the school development tends to emphasize the important days of American history, and American customs in general. Special drawings are made for Washington's and Lincoln's Birthdays, Independence Day, Thanksgiving, Valentine Day and Christmas as well as Columbus and Emancipation Days, and the pupils learn the significance of these holidays more readily on account of the drawings.

Considerable talent is found among the native pupils, although the classes often show great deficiency in color work while very creditable original designs are

often produced in the seventh and eighth grades.

The next work of the teacher is to replace the ugly picture advertisements and chromos on the schoolroom walls with pictures of merit, pictures which tell a story or teach a moral lesson. There is hardly a remote schoolhouse in the hills which does not now through the efforts of teachers possess some valued picture of a president or prominent statesman to inspire the young native.

The art teacher calls his pupils' attention to the great scenic beauty of the country. There are flowers for every month of the year; the whole island is like a garden, and the children who keep the schoolroom supplied with flowers learn to notice and appreciate the beautiful climate and scenery. Abundant natural crafts material makes the study of different kinds of handicrafts easy if the teacher is inclined to follow out this project.

Practical Christmas Presents

PHILOMENE CROOKS

Art Teacher, Duluth, Minnesota

AFTER seeing some of the children throw into the waste basket the Christmas presents which they had made for their parents, I became discouraged. Upon inquiring, I learned that other teachers had had the same experience. I studied the problem and decided that it must have been because the gifts were not practical. The remedy to the situation was then easy to find.

For the next Christmas problem I planned practical things. I asked the boys and girls whether they would prefer to pay about thirty cents for the material and make gifts their mothers would really appreciate, or make the usual presents. The response was unanimously in favor of the useful present.

I then showed them a recipe box and a telephone screen, which I had made. Each child was allowed to choose the one he would like to make. Next came the plans and construction. This is how each gift was made:

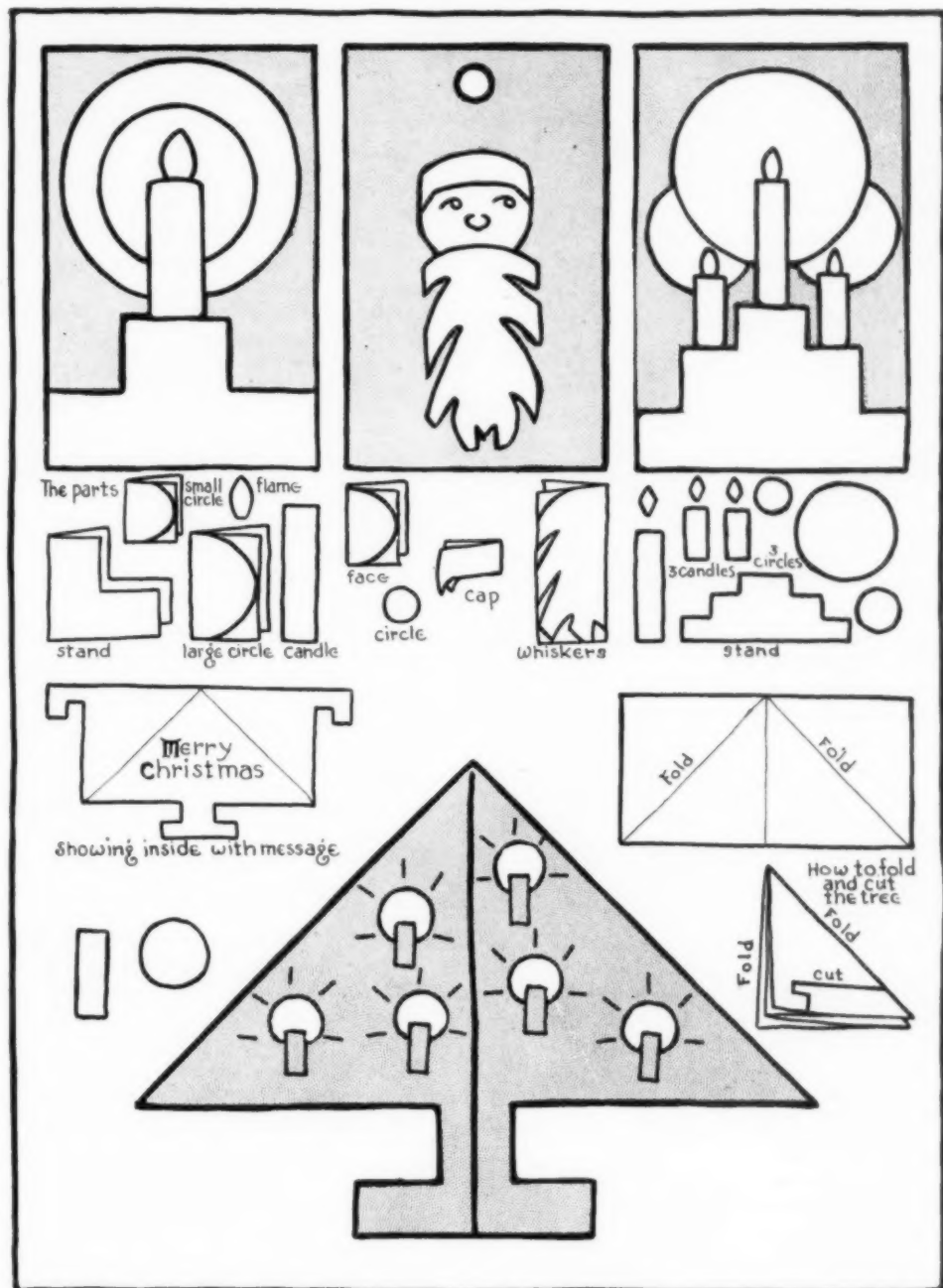
First, by inquiring at the stationery stores, the most popular size of recipe box was found to be 5 inches long, 3 inches high and 3 inches wide. We drew our plans on cardboard, cut out the parts, pasted them together and made a box. We cut the lid as it is in regular recipe boxes, and used adhesive tape for hinges. The children thus learned how to proceed by making this trial box. The same process was repeated using wallboard instead of cardboard, and the very smallest brass hinges instead of adhesive tape. One child brought a small saw to cut the wallboard and one

father who was a carpenter came to school and put on the hinges. The parts of the box were glued together. Next, the box was given a coat of shellac inside and out, followed by one of ivory enamel. The box was then fitted with recipe and index cards, 5 inches by 3 inches.

The telephone screen was more difficult to make. Again we drew our plans on cardboard, and cut out the parts. The panels were joined by adhesive tape. The pattern was then drawn on the wallboard, the parts cut and hinges put on, the same as for the recipe box. For this gift, we bought figured crepe paper which we cut and arranged to the best advantage on the front sides of the panels. This would form a good problem in design for an upper grade class. Next, the crepe paper was pasted to the wallboard panels. They were then placed under weights and left to dry. Two coats of shellac were next given to the screen. Narrow ribbon of a color that blended in with the color scheme was glued about the edges of the panels. The backs of the panels were enameled.

An attractive bridge pad can also be easily made by following the process used on the telephone screen. Hinges are not necessary, adhesive tape can be used. A pad of bridge records can be bought at any stationery store.

The recipe box cost each of the children twenty-five cents, and the telephone screen about thirty, although this price would vary according to the cost of the material.



CHRISTMAS CUT PAPER PROBLEMS FOR GRADE CHILDREN

The School Arts Magazine, November 1928

Eskimo Project

AUGUSTA CUSTER

Art Teacher, Merrill, Wisconsin

To the Teachers:

Read, "Children of the Cold," by Frederick Schwatka; "Little Eskimo," by Smith; "World Books," Encyclopedia; "Eskimo Twins," by Lucy Fitch Perkins.

Characters:

AMEYA, little Eskimo girl, principal figure in the story.

FATHER, Mother, two brothers, and a baby.

MYSTERY, centered in the totem pole, which is covered with snow the first 17 lessons, and is not seen until Ameya moves to her summer home.

Color: Northern lights, snow capped icebergs.

Form: Hemispherical shape of the igloo; animals.

Time of year: Winter.

Aim: Appearance of Eskimo; dress; social conditions; animal life.

Procedure: Have the children draw or cut out the main subject of each day's lesson. Teachers collect, and from the best work, make a large poster, by mounting on a background suitable to the phase of the project.

FIRST WEEK

1. ESKIMO HOUSE (IGLOO)

Location, time of year, night; why?

House built of bricks of ice covered with snow. Doors and windows, furniture.

Source of light and heat (clamshell shaped soapstone vessel, moss wick, burn oil from walrus and sea lion, no smoke).

Totem pole, covered with snow.

2. AMEYA

Underclothes: down from the breast of birds, feathers inside.

Dress: polar bearskin; hood attached.

Leggings and mittens of seal skin.

Habit: washes face with grease. Plays with pet dog. (Totem pole outside.)

3. AMEYA'S BIRTHDAY

Gift: sled runners made by father from bones, covered with skins tanned by mother, fastened to frame by brothers.

Goes for ride with brothers and dog.

4. STRANGER ARRIVES

Alarm: dogs bark, why?

Appearance: dark fur suit, purchased at store.

What importance is this visit?

Welcome news from afar.

Merchandise, to trade for furs, ivory, etc.

Matches, knives, mirrors, trinkets (totem pole).

5. AMEYA'S FATHER

Appearance: short, thick, dressed in white furs.

Occupation: hunts animals for food, oil, furs, and bones.

Weapons: spear, bow and arrows, guns, knives.

SECOND WEEK

6. POLAR BEAR

Appearance: long thick white fur, has black nose. Very difficult to see against the white snow, the shadow is more plainly seen.

Habit: digs a hole in the soft snow and sleeps. Dogs smell breath through hole in the snow. Hunter spears or shoots.

Uses: fur, meat.

7. REINDEER

Appearance: like deer, shorter legs, all have horns, thick brownish fur.

Habits: herds when wild. In 1892 there was danger of the Eskimo starving; the United States government through the Educational Bureau of Research, imported 1,200 head from Siberia, these have increased to 64,000 since 1916.

Food: moss and seaweed.

Uses: to drive, hides for tents, dried meat for winter, milk, cheese for winter (most valuable of all animals to Eskimo).

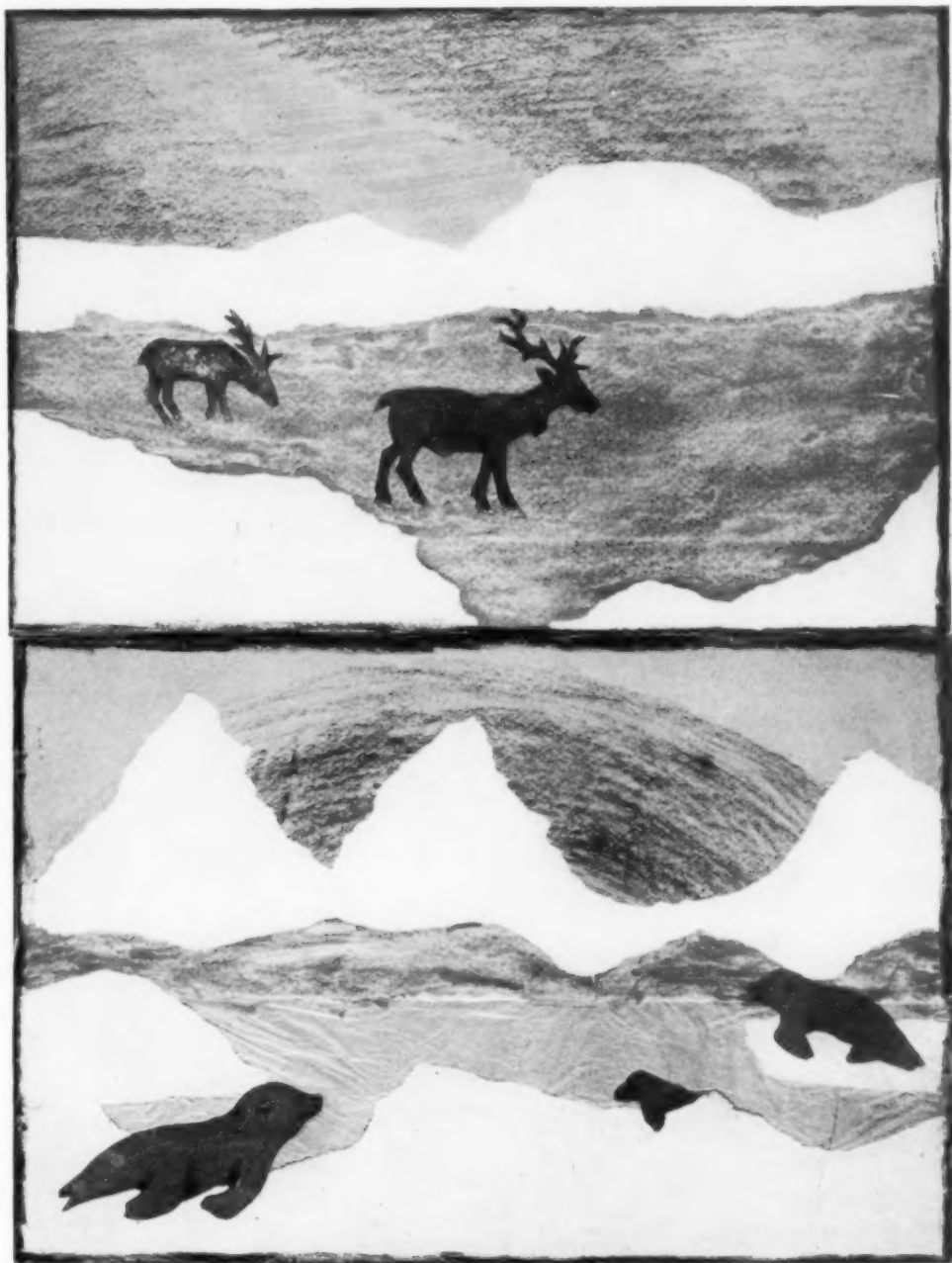
8. SEA LION

Appearance: short dark fur, 10 to 15 feet long, weight 1,000 to 1,300 pounds.

Webbed feet, called flippers.

Habits: lives in water but comes on shore.

Uses: hunters cut hole in the ice, sit on ice



ESKIMO CUT-PAPER ILLUSTRATIONS MADE BY THE GRADE CHILDREN OF MERRILL, WISCONSIN, UNDER SUPERVISION OF AUGUSTA CUSTER, ART TEACHER

The School Arts Magazine, November 1928



TWO MORE ILLUSTRATIONS MADE BY THE CHILDREN OF MERRILL, WISCONSIN TO ILLUSTRATE THE ESKIMO PROJECT DESCRIBED BY AUGUSTA CUSTER IN THE ACCOMPANYING ARTICLE

The School Arts Magazine, November 1928

cake with spear and wait until seal comes for air. If they find a hole in the ice as the mother seal keeps it open so that the baby seals can get air, the hunter is sure to find baby seals on the ice ledge. Fur is very good, and the meat and oil.

9. **WALRUS** (Name from Scandinavian meaning Sea Horse)

Appearance: resembles seal, when grown weighing about 2,000 pounds, 10 feet long. Tusks 30 inches long, coarse hair on upper lip. Awkward. Webbed feet.

Habits: lives in water, gets on icebergs, by means of feet which are vacuum soled. Fond of herbs on shore. Secures food with tusks, shrimp, oysters, etc.

Uses: tendons for strings, teeth for weapons, lining of intestines for windows, oil to burn, hide and tusks for commercial purposes, blubber, meat for man and dogs.

10. **Musk Ox**

Appearance: short thick legs, long shaggy hair, brown but patches of yellow on top of head and breast. Between ox and sheep. Horns of male are heavy covering forehead, curving around the face.

Habits: herds, food—willows, lichens, grass.

Uses: horns for cups, fur for robes, meat.

THIRD WEEK

11. **AMEYA'S BROTHERS**

Appearance: clothes same as father and Ameya's furs.

Occupation: hunting with dogs, bow and arrows, train dogs to drive, feed dogs. (When feeding a wolf appears). Fishing through a hole in the ice.

12. **SPORTS OF CHILDREN**

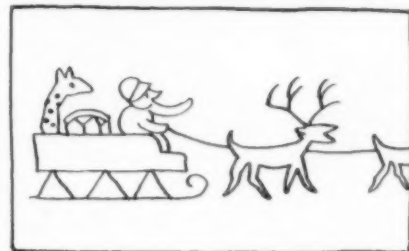
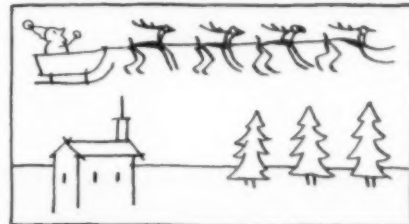
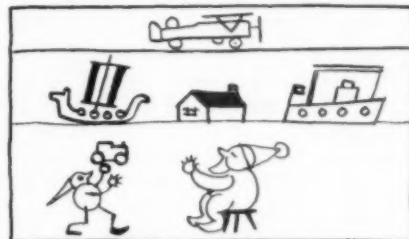
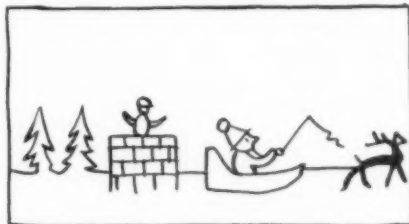
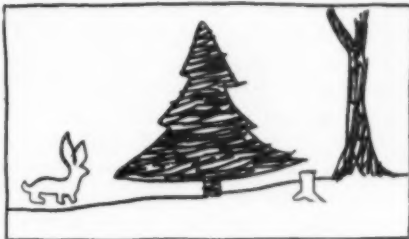
Materials: sleds, bows and arrows, hillside, reindeer horns. Procedure, place horns on hillside in the snow. Coast down and shoot at horns as they pass. Trains them to shoot. Draw circle on snow and shoot arrows up to see whose arrow will alight in the circle.

13. **ROLLING**

Children dress warm, go out on hillside, sit down and clasp arms around their ankles, and put their heads on knees and roll over and over like a ball.

14. **TRAINING PUPPIES TO HUNT**

Material: fresh musk ox hides. Three or four boys.



CHRISTMAS DRAWINGS SENT TO THE SCHOOL ARTS MAGAZINE BY GRADE PUPILS UNDER THE DIRECTION OF JESSIE TODD

Procedure: two boys bend over place and place skin over them, carrying head in natural position. Another boy takes puppies and puts them on the trail; they see supposed musk ox, bark, boys shoot arrows at the hide and encourage the puppies to attack. Old dogs hear the noise and go out, but are not fooled for long; are shamed that they were deceived at all.

15. SUN APPEARS

Great event after long winter. Family go to high point to see sun for three minutes. Ameya takes her dog.

FOURTH WEEK

16. PREPARE TO GO TO SUMMER HOME

Days lengthen; snow and ice melt. Igloo leaks. Father goes to find a new location near river. This means change of food. Mother and brothers follow with sleds, robes, dogs and reindeer if they have them. Totem pole.

17. AMEYA'S SUMMER HOME

Appearance: tent of decorated reindeer skins. Totem pole outside. Ameya can throw her hood back; takes off one of her fur coats.

18. TOTEM POLE

Appearance: carved with grotesque figures, birds, animals, horns, etc.

Material: wood picked up from the coast, mast of a ship, tree trunk.

Significance: shows the heroic deeds of father or records important events of the family. Religion and worship of some animal.

19. FATHERS AND BROTHERS

Occupation: fishing in a boat called kayak, made of skin stretched over bone frame, 20 feet long, 20 inches wide. From cakes of ice fish are speared and placed in the boats.

20. AMEYA'S MOTHER

Occupation: cooks fish over fire, dries fish, puts in sacks of skin for winter use.

Ameya plays with dogs, hunts for birds' eggs, gathers shells.

FIFTH WEEK

21. BIRDS, DOUKIES

Appearance: brown and white on wings, red legs.

Uses: down from breast for underclothes, skin of legs filled with fat or marrow from bones for candy.

22. AMEYA

Gathering shells, berries, birds' eggs.

23. MUSICAL INSTRUMENTS AND HANDICRAFTS

Materials: walrus tusks, bone, skin, hoofs, horns.

Articles: drums, spoons, forks, ornaments.



A CHRISTMAS STORY BY THE LITTLE PUPILS OF CHADRON, NEBRASKA



Martha K. Schauer
Stivers High School
Dayton, Ohio



Miss Schauer's
hobby is
Golf

With Our Contributors

A Who's Who
among
Art Educators

A CIRCULAR from the Dayton Art Institute gives the following account of Miss Schauer, who serves on the faculty of that art school as well as of the high school. "Miss Martha K. Schauer—designer, painter, teacher, and lecturer; graduate of Pratt Institute; studied at Columbia University, Chicago Academy of Fine Arts, and Dayton Art Institute. Miss Schauer will have general oversight of the Saturday Morning School for children conducted by the Institute. She brings to this work great natural ability as an artist, good training under the best teachers, long experience and proven success as an educator and, above all, great enthusiasm. Believing that the Saturday Morning School is in

many respects the most important work carried on by the Institute, we feel that we are to be congratulated in having secured an educator with so fine a background of training and experience to direct this work."

This introduces the teacher. Miss Schauer's activities, however, reach out in other directions. Her hobby is golf. In listing her art activities we find that she is one of the trustees of the Dayton Art Institute; one of the vice-presidents of the Ohio Water Color Society; and chairman of the Municipal Art Committee of Dayton. Her account of "Dayton's First Art Week" may be found in the *American Magazine of Art* for May 1927.

In addition to her work in art organization Miss Schauer is interested in the welfare of public school teachers. She has served as president of the High School Women's Club, the Dayton Classroom Teachers' Association and the Business and Professional Women's Club of her home city. She is one of the vice-presidents of the National League of Teachers' Associations.

In the summer, Miss Schauer conducts the five weeks school for the Dayton Art Institute, and paints in water color. She specializes in flower studies and contributes work annually to the Ohio Water Color Society.

Her paintings have been shown in Ohio, Indiana, New York, and New Jersey.

FLORENCE E. LANGE



A CHRISTMAS CARD DESIGNED BY FLORA P. SHOEMAKER,
SCHELLSBURG SCHOOL, SCHELLSBURG, PENNSYLVANIA

READERS' INDEX OF ADVERTISING

By reference to this classified list of advertising in *The School Arts Magazine*, readers may find more readily the material which they desire

Art Books, Publications, Design Cards, Etc.

Artprint Studios	ix
The Artwell Company	ix
Canterbury Art Guild	ix
The Card Shop	ix
Fairbairn Art Company	ii
Keramic Studio Pub. Co.	xiii
Modern Poster Annual	xiii
Pacific Press Publishing Company	xiv
Arthur W. Scribner	ix
Taylor System of Color Harmony	xii

Art Schools

Art Academy of Cincinnati	xi
California School of Arts and Crafts	xi
Columbia University	xvi
Vesper George School of Art	ix
New York School Applied Design for Women	xi
New York School Fine and Applied Art	xi
New York School Interior Decoration	xvi
Traphagen School of Fashion	xvi

Drawing and Painting Materials

The Abbott Educational Company	xvi
American Crayon Company	Back cover
American Lead Pencil Company	x-xv
H. Reeve Angel & Company	xii
Binney & Smith Company	i
Milton Bradley Company	vi
Devos & Reynolds Company	iv
Joseph Dixon Crucible Company	iii
Martini Artists Color Laboratories	ix
Practical Drawing Co.	viii
The Prang Company	v
Strathmore Paper Company	vii
Talens & Son	xv
Tizian Color Co.	xiv
F. Weber Company	xii
Winsor & Newton	xiii

Equipment and Tools

Kewaunee Mfg. Company	x
Moritz Loeffler	xvii
Triadic Color Scale Co.	xiv

Handicraft Materials

Bachmeier & Company	xvi
Emile Bernat & Sons Co.	xv
Dennison Mfg. Company	vii
Louis Stoughton Drake	xvi
Graton & Knight Company	xiii
Lester Griswold	xv
W. A. Hall	xi
J. L. Hammett Company	xv
Metal Crafts Supply Company	xvii
Wilder & Company	xiii

Pictures and Prints

Brown-Robertson Co.	xiii
George H. Clark	xv
Perry Pictures Company	xv
W. T. Shepherd	xv
Sweet Hope Studio	xv
University Prints	viii

Travel Tours

South African Tourist Bureau	vi
------------------------------	----

VESPER GEORGE

SCHOOL OF ART

300 STUDENTS

Thorough Foundation in All Branches of Art
Individual Instruction by Specialists

Scholarships Register now

20 years of successful teaching. Booklet

42-44 St. Botolph Street, BOSTON, MASS.

ix

Please mention THE SCHOOL ARTS MAGAZINE when writing to advertisers



POSTER CRAFT

TESTED AND PROVEN BY CHILD LIFE

SOMETHING NEW AND DIFFERENT IN A PAINTING SET.
FINISHED DESIGNS SUITABLE FOR KINDERGARTEN DECORATION. AN IDEAL PRIZE OR GIFT FOR TALENTED PUPILS. SENT BY PREPAID PARCEL POST ON RECEIPT OF \$2.00 ADDRESS DEPT. S.

THE MARTINI ARTISTS COLOR LABORATORIES
97-99 HARRIS AVE., L. I. CITY, N.Y.

LA FLEUR MOTIFS

A series of charts arranged for elementary, junior, and senior grades.

Based on ideas from Dr. Ross and Arthur Dow.

Descriptive catalog sent upon request.

*A choice
assortment of
Christmas cards
and folders
for
illumination.*

ARTHUR W. SCRIBNER

10 Pearl Street

Lawrence, Mass.

We Print

CHRISTMAS CARDS

From Your Own Designs

TEN sample cards on Japanese Parchment with Envelopes for ONE DOLLAR. Plate FREE. Can be hand colored. Send design 4 x 6 on Tracing or Thin White paper in black ink. Do Not Fold. Ask about Sample offer to Art Classes.

ARTPRINT STUDIOS

124 Woodward Street

Milwaukee, Wisconsin

Distinctive Designs

for Hand Coloring

Parchments—Correspondence Cards in White Boxes. Send stamp for Christmas Catalog

THE CARD SHOP, Dept. C, Marlborough, Mass.



CHRISTMAS CARDS FOR HAND COLORING

UNUSUAL DESIGNS BY LEADING ARTISTS

25 Charming Christmas cards with envelopes to match. All different. \$1.00
86 Special X-Mas cards and folders, envelopes to match. All different. \$3.00

Such cards should sell for 10 cents each and up when colored. Many are earning extra Christmas money doing it. Send for assortment now.

Canterbury Art Guild, 739 Boylston St., Suite 6, Boston, Mass.

An international organization of artists and craftsmen.
Catalogue showing many designs on request.

Christmas Cards for hand coloring

No. 530—Ten assorted cards, 3 1/2" x 4 1/2" with fancy lined envelopes. 35 cents

No. 531—Ten different cards, 3" x 5" with fancy lined envelopes. 35 cents

The Artwell Company, Dept. A

155 Atwells Ave.

Providence, R. I.

**Very Economical
Very Popular**



3-Student Art Table

For economy, as well as convenience, this Kewaunee No. 410 Art Table cannot be surpassed.

As will be observed in the illustration, three perpendicular private compartments, opening in front, provide individual space for boards, instruments and materials, while a general drawer is provided for classroom equipment.

This is one of the most popular Tables on the market. It is already in use in many schools.

We are manufacturers of a very complete line of Art and Mechanical Drawing Tables. Write for our complete Book of Illustrations.

Kewaunee Mfg. Co.
LABORATORY FURNITURE EXPERTS

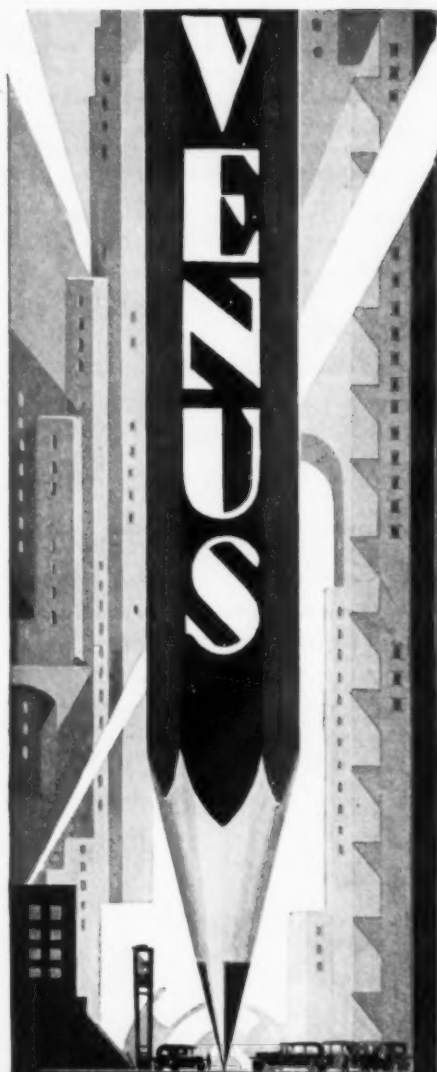
ADRIAN FACTORY

C. G. Campbell, Pres. and Gen. Mgr.

Designers and Manufacturers of Art and
Mechanical Drawing Room Furniture
for Schools and Colleges

Adrian, Mich.

Kewaunee



**THE LARGEST
SELLING
QUALITY PENCIL
IN THE WORLD**

VENUS PENCILS

FOR every purpose... each degree absolutely uniform... a feature of importance to art instructors and students.

17 BLACK DEGREES—3 COPYING

For bold, heavy lines 6B-5B-4B-3B

For writing, sketching 2B-B-HB-F-H

For clean, fine lines 2H-3H-4H-5H-6H

For delicate, thin lines 7H-8H-9H

Plain Ends, per doz. \$1.00

Rubber Ends, per doz. 1.20

At all Stationers and Stores

AMERICAN PENCIL CO.
516 Willow Ave., Hoboken, N. J.

A SILK DESIGN COMPETITION, in which thirty-eight prizes amounting to \$1500 will be distributed, open to boys and girls under seventeen years of age, is announced by Schwarzenbach, Huber & Co., manufacturers of the well-known Darbrook silks. The purpose of this competition is to stimulate interest among the young people of America in art, design, and textiles, and to awaken in their elders an understanding of the various ways in which silk can be advantageously used. The competition will be for "the best designs for children's dresses," which in the opinion of the judges are most suitable and usable for printed silk.

This competition is another step toward "art in industry," which will make the things we use and wear more artistic. Every young person who takes advantage of this opportunity will gain a greater appreciation of beauty and how it may be incorporated in things useful as well as ornamental. Incidentally he may win one of the awards which is an entirely worthy incentive.

It is hoped supervisors and teachers—readers of this magazine—will interest their pupils in this competition and encourage them to attempt something worth while. All designs must be in New York on or before December 31, 1928.

For complete details, address Contest Editor, Schwarzenbach, Huber & Co., Room 643, Graybar Bldg., 420 Lexington Ave., New York, N. Y.



INTEREST IN THE ARTS among school children of New York City is increasing, according to the annual report of Miss Florence N. Levy, secretary of the School Art League.

Public, senior and junior high school pupils to the number of 21,027 attended 48 lectures given by the League at museums and exhibitions during the 1926-1927 school year. The League now has 14,811 junior members.

Five Saturday morning classes in drawing, modeling and crafts held 145 sessions during the school year and gave in all 4,666 lessons in these subjects. Industrial Arts Scholarships were awarded in January and June, 1928 to 42 boys and girls graduating from high school who were entitled to a year's tuition at a professional art school. The Haney Fine Craftsmanship Medals were awarded to 820 pupils in elementary workshops, while 45 Art-and-Trades Club Medals for designs were awarded in the high schools of this city. The Alexander Medal for work in the second high school year was awarded to 68 students, and 62 Saint Gaudens medals were given for work in third year high school classes.

An exhibition of work from the art departments of the city high schools was organized by the League and circulated throughout the United States by The American Federation of Arts. The work of gifted children was shown at the Art Center.

Plans for the 1928-29 school year have been announced, details of which may be learned by addressing the secretary at the headquarters of the School Art League in the Barbizon, 140 East 63rd Street.



22nd Annual

FALL TERM IN SESSION

Complete courses in Fine Arts, Applied Arts and Art Education (teacher-training) lead to the Bachelor's degree.

California's climate permits comfortable study throughout the entire year.

Spring Term Opens Jan. 7, 1929

*Write for illustrated catalog
Advanced standing folder on request*

**F. H. Meyer Director
Broadway at College Ave.
OAKLAND, CALIFORNIA**

NEW YORK SCHOOL OF APPLIED DESIGN FOR WOMEN

160 Lexington Ave., N. Y. City. 37th year

Textile Designing, Fashion Drawing, Advertising Art, Lettering, Interior Decoration, Historic Ornament, Wall Paper Designing, Preparatory Courses.

Positions and orders filled

Art Academy of Cincinnati



Because of heavy endowments offers training at low tuition under a notable faculty of artists in Drawing, Painting, Modeling, Composition and Design. Lays also the foundation for Commercial Art and Illustration.

Numerous scholarships for advanced students. Located in Eden Park.

Sept. 24, 1928 to May 29, 1929

For Examples of Students' Work and Catalog address

**J. H. Gest, Director
EDEN PARK CINCINNATI, OHIO**

Save a Half Year Register Now for JANUARY New York School of Fine and Applied Art

Frank Alvah Parsons, Pres. NEW YORK PARIS
Only international professional school for PARIS SCHOOL
Training Teachers, including Interior Architecture &
Decoration; Costume and Stage Design; Decorative Illustration within the course. Send for Plan.
Address Sec. 2239 Broadway New York City



Fancy Leathers for craft workers

A 5-cent stamp brings you samples.

Sold by the half or whole skin and cut to measure. Send \$1.00 P. O. order for variety of colors of leather remnants for home and school work.

**TOOLS, AND DESIGNS
SNAP FASTENERS TO MATCH LEATHERS
SPHINX PASTE**

W. A. HALL, 250 Devonshire Street, Boston 9, Mass.



Dependable

Colors of spectrum fidelity—that's Weber! Oil—water—tempera—pastel . . . art mediums you can confidently rely upon for purity, permanence and true color value—essential characteristics with which all students should be familiar.

Write for the WEBER Art Supply Catalog . . . Address Dept. S. A.

F. WEBER CO., Inc.
1220 Buttonwood St., Philadelphia

Branches:
227 Park Ave. 125 S. 12th St. 705 Pine St.
Baltimore Philadelphia St. Louis

F. WEBER CO.

ART SUPPLIES

Since 1854

TO HAVE and TO HOLD

Artists demand of paper that it be absolutely workable . . . subject to necessary erasures and revisions and that it preserve the finished work indefinitely.

Artists have found that Whatman Drawing Papers meet these demands.

Send for samples

H. REEVE ANGEL & CO., Inc.
7-11 Spruce Street, New York, N.Y.

J WHATMAN
Genuine Hand-Made
DRAWING PAPERS

THE TAYLOR COLOR HARMONY SYSTEM



A VISUAL METHOD SOLVING COLOR HARMONY PROBLEMS CLEARLY, CONCISELY, INSTANTLY AND CORRECTLY.

Approved Color Authority in Schools and Universities throughout the country

THE COLOR KEYBOARD \$15
HOME FURNISHING CHART \$2
CHARTS OF BECOMING
COLORS (Set of 3 types) \$3
STUDY COURSE IN INTERIOR
DECORATION (12 lessons, equipment and illustrative materials) \$15

SEND FOR CIRCULARS

Taylor System of Color Harmony, Inc.
425 Fifth Avenue New York City



ART METAL WORK—A PORTFOLIO OF DESIGNS. Augustus F. Rose. Metal Crafts Publishing Co., Providence, R. I. Price, \$2.00.

To the instructor and student of metal craft already familiar with the author's books, "Copper Work" and "Jewelry Making and Design," this portfolio of twenty plates will appeal for its attractive makeup and its practical series of design ideas. The clear, simple drawings on each plate include elevations and perspective views, together with numerous variations of design application for piercing, etching, embossing, chasing, or enameling. Each lesson appearing in the accompanying four-page folder outlines requisite tools, materials, and procedure illustrated by a photogravure of the finished problem. The problems which include the letter opener, tie rack, book ends, broom holder, match pocket, pad corners, pen tray, stamp box, sconce, etc., are well suited to high school craft courses.

HOW TO DESIGN LINOLEUM BLOCKS. Curtiss Sprague. Bridgman Publishers. Price, \$1.00.

"How to Design Linoleum Blocks," by Curtiss Sprague, is an attractive and readable little volume. Its seven chapters discuss equipment, and define clearly the entire process of designing, transferring to the block, cutting, and printing in one or several colors, in terms understandable by the beginner. The final chapter suggests 38 practical uses of linoleum block printing and concludes with a group of some twenty charming examples of the art.

ESSENTIALS OF LINOLEUM PRINTING. Ralph W. Polk. The Manual Arts Press, Peoria, Ill. Price, \$2.00.

This little volume of some sixty pages will serve as a worth while addition to the library of both the handicraft and the print shop instructors. While hand printing is described, correlation of the work of the departments of design and printing is emphasized. Definite methods of procedure are presented together with over fifty illustrations. Included also are

a brief history of block printing, an appendix listing equipment, and a chapter on interesting commercial applications of the craft, such as backgrounds for typecuts, tint blocks for title pages devised for maps and graphs, special initials for use with type, and two-color possibilities for combination with type for dance folders and similar uses.

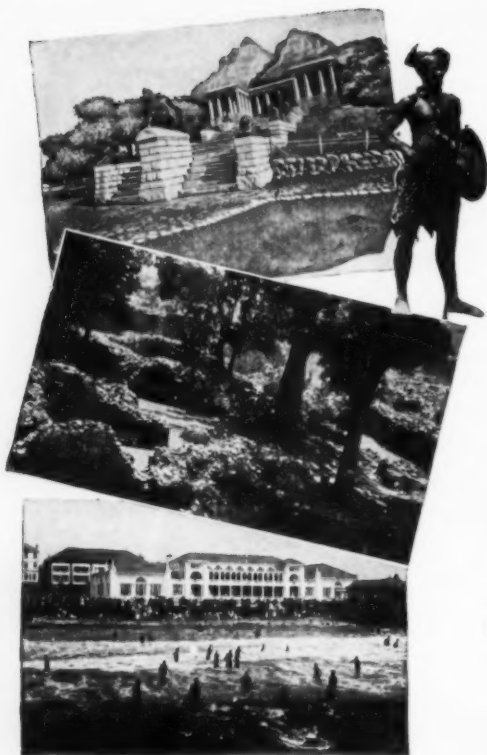
HANDCRAFT POTTERY FOR WORKSHOP AND SCHOOL. Henry and Denise Wren. Isaac Pitman & Sons, New York. Price, \$3.75.

With the development of the craft of pottery making, the expression of form and color in this connection is beginning to be recognized as one of the most fascinating of the crafts. The authors devote a great portion of their book to detailed explanation of the best methods of the potter; they emphasize the importance of the soundest workmanship in every piece of pottery. The following statement from the preface expresses the ideals of these master potters: "Our book aims at laying down in detail those vital elements of sound technique without which decorative effort rests on foundations of sand."

They give particular attention to methods of firing and other processes which formerly presented great difficulties to teachers and amateur potters and the book embodies the results of many years actual experience in pottery making as well as in training students in the craft. The book is illustrated by numerous pen and ink drawings by Denise Wren and by photographs explanatory of the processes described in the text.

THE POSTER STAMP. A. Broun, New York. Price, \$6.00.

"The Poster Stamp" is a neat 8- by 10-inch portfolio of about 30 loose-leaf gray sheets, each sheet being a mount of from five to eight actual poster stamps—over 200 specimens in the collection. This set represents both municipal and general advertising fields and furnishes a dictionary of ideas in color schemes and modern poster design that have real advertising value.



Plan a Glorious Holiday

At a nominal cost you can enjoy an unique, combined educational and recreational trip—one of matchless interest and romance under ideal climatic and traveling conditions.

In a trip through sunny and picturesque South Africa—

YOU CAN STAND . . .

Where Cecil Rhodes kept many a lone vigil dreaming of South Africa's coming greatness.

YOU CAN SEE . . .

The realization of his dreams—mighty cities rising out of solitude and waste.

YOU CAN VISIT . . .

Scenes and places made famous by such illustrious characters as Cecil John Rhodes, Stephanus J. Paul Kruger, H. Rider Haggard, and Olive Schreiner.

YOU WILL MARVEL AT . . .

The mysterious Zimbabwe Ruins, dating back, perhaps, to the days of Solomon and Sheba—the Great Kimberley Diamond Mines—the vast mile deep Johannesburg Gold Fields—the majestic, incomparable Victoria Falls—the unique, peaceful but barbaric Bantu War Dances—the quaint Kaffir Kraals.

YOU WILL ENJOY . . .

The charm, mystery, beauty, sunshine, and invigorating climate of

South Africa

The all year round travel land

For your classes, free booklet "Historical Resume of South Africa" is available—10 copies to any school that applies. Supply limited. Write promptly.

South African Tourist Bureau

Dept. ED5 - Room 657 - 11 Broadway
New York City



THE MODERN POSTER ANNUAL. A. Broun, New York. Price, \$6.00.

"The Modern Poster Annual" is a substantial 10- by 13-inch portfolio presenting in loose-leaf form a library of over 100 of the year's cream of advertising design—all in full color. Such applications are included as the window strip, book jacket, booklet cover, magazine cover, magazine insert, letter head, mailing folder, box top, book and booklet illustration, poster, poster stamp, calendar and greeting card. This is a valuable unit to add to the art teacher's file of illustrative material.

WANTED BACK NUMBERS

Have you any of these back issues of THE SCHOOL ARTS MAGAZINE? The publishers would like to purchase a few perfect copies of the following issues: September 1918 - January 1919 - February 1919 - June 1919 - October 1925 - November 1925 - September 1926. The Publishers will pay 25 cents a copy for the 1918 and 1919 issues and 35 cents a copy for one each of the 1925 and 1926 issues. If you have any of these, kindly notify, on a post card. Paul Goward
The School Arts Magazine - - Worcester, Mass.

Old World Madonnas

*Bring to you the
Spirit of Christmas*



The University Prints offer to you this holiday set of 10 beautiful reproductions of the World's famous Madonnas, 8 in full color, size 5½x8 in., for 35c a set or 3 sets for a dollar. . .

Our booklet listing the World's great masterpieces of art sent on request



UNIVERSITY PRINTS

10 BOYD STREET NEWTON, MASS.

Fancy Leathers for craft workers

A 5-cent stamp brings you samples.

Sold by the half or whole skin and cut to measure. Send \$1.00 P. O. order for variety of colors of leather remnants for home and school work.

TOOLS, AND DESIGNS

SNAP FASTENERS TO MATCH LEATHERS
SPHINX PASTE

W. A. HALL, 250 Devonshire Street, Boston 9, Mass.